

sounds HEAVY METAL SPECIAL

No.1 June 1981 50p

KERRANG!

**featuring
the
official
All-Time
HM
Top
100!**

**In colour . . .
MOTORHEAD!
GIRLSCHOOL!
UFO! SAXON!
KISS! TRUST!
SCHENKER!
WILD HORSES!**

**PAT BENATAR! Z Z TOP!
STYX! VARDIS! TED NUGENT!
BLACKFOOT! GRAHAM BONNET!
RONNIE MONTROSE! ROSE TATTOO!**

**Deep Purple Family Tree! Black Axe! Handsome Beasts! Venom!
Silverwing! HM Quiz! Elitist LPs! Gross pix! Mayhem! Etc!**

Robinson

WOOARGHHH! AND welcome to Kerrang!, perhaps the loudest rock magazine of all time.

And in case that title isn't a dead giveaway, let me explain that this publication is devoted in its entirety, from front cover to back, to the music termed heavy metal.

Out of all the weekly music papers, Sounds is the only one that doesn't sneer at the world of the headbanger. We cover the scene with enthusiasm, not with begrudging bitterness.

The popularity of HM is eternal. And although it may now no longer be fashionable for the likes of the Sun to cover the scene, the fact remains that today more devastating discs are being bought than ever before — as evidenced by Gillan, Rainbow, Girlschool, Motorhead, Saxon and many others gaining singles status as well as being album chart regulars.

Unfortunately there's one thing that Sounds' newspaper format can only offer sporadically. And it's something that every longhair craves for — COLOUR.

So now more than ever the time is right for Kerrang! And this glossy grab-bag of gross-out goodies is the awesome reality.

With a little help from my old buddy Pete 'The Pole' Makowski, plus of course the inimitable Pete Frame, I've written the whole of this issue. It was in turn compiled and designed by Sounds editor Alan Lewis, with most of the colour pix taken by — you guessed it — Ross 'Warts And All' Halfin.

If you like what you see, let us know. If this issue sells well enough, Kerrang! could well start to appear on your news stands on a regular basis. We're at 40 Long Acre, London WC2. So get writing!



**GEOFF
BARTON**

PS: If you wonder what Angus Young of AC/DC is doing on the cover, turn to page 10 and all will be revealed.

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MAY

(Well, it IS May)

FESTIVAL FEVER

KERRANG! hits the streets with a summer of festival frenzy just over the heavy metal horizon.

As previously announced in the pages of *Sounds*, the second Castle Donington Monsters Of Rock spectacular is due to take place on August 22. AC/DC, Blue Oyster Cult and Blackfoot are the acts so far confirmed, with Aerosmith, the Michael Schenker Group and Gamma in the strong-possibility pipeline.

In direct competition is the traditional Reading festival, scheduled as usual for August 28, 29 and 30. After the 1978 punk experiment went riotously wrong, the occasion

is once again expected to follow a metal-dominated direction. For 1980 UFO, Rory Gallagher and Whitesnake provided the headline attractions; this year the **Blizzard Of Ozz** are amongst the bill-topping contenders.

But most exciting of all is a projected August 6 extravaganza to be held at Milton Keynes Bowl, where the Police played last year. *Kerrang!* understands that this time the organisers are aiming straight for the jugular and that **Vardis, Triumph, Ted Nugent, Motorhead and Black Sabbath** will complete a loon-panted, longhaired listing.



Paul Chapman sleeps through surrounding megawatt mayhem.

STAND AND DELIVER

A STORY with a sad twist to its tail reaches us from America, where UFO are currently touring alongside Cheap Trick.

Apparently at a concert in Cincinnati or somewhere all the kids were running wild for Phil Mogg and co... except, it appeared, for one. While all of the audience was on its feet for the duration of the show, a single young man remained sitting down, seemingly unmoved by the UFO activities.

Guitarist **Paul Chapman** (pictured above) spent most of his time between solos gesturing towards the lad, demanding that he leave his seat. Tonka continued doing this right up to the encore when, as is usual in such situations, follow spots were beamed from the rig onstage into the auditorium, a stunt designed to drive a crowd to even greater heights of frenzy. However these lights also

served to reveal why the odd-fan-out wasn't standing: he was in a wheelchair.

Mr Chapman mouthed the word "Sorry" and felt like dying on the spot.

OSBOURNE TO BE WILD

Now that we've seen pictorial evidence of former Black Sabbath singer **Ozzy Osbourne's** gross-out activities (biting off a dove's head? Ugh!) we'll believe any tale we're told about the man. So how about these two for starters?

Returning home from a gruelling Sabs tour, the Ozz found himself in a foul temper. Discovering the wife out and presumably shopping, Osbourne's mood darkened further. So to relieve the tension he grabbed a shotgun and blasted away at his back yard chickens.

Finding this unsatisfactory,

HEM!



Ozzy greets the first issue of Kerrang!

pic by Ross Hutton

well-to-do parents when Osbourne came crashing through a pair of patio doors into the room, astride a rusty old two-wheeler. The Ozz then climbed on to the dinner table and offered the polite enquiry, "How's it going, Tone?"

No wonder he left Sabbath.

DEF-INITIVE STATEMENT

Those of you wondering whatever happened to **Def Leppard**, perhaps the original 'NWOBHM' band, might be interested to hear that they're finally in the studio recording their second album.

The delay has been due to a lengthy wait for producer **Mutt Lange** to finish work on his previous project in America, the new **Foreigner** LP. This ran months behind schedule because band leader **Mick Jones'** domineering wife only allows her hubby to work from nine to five!

Nonetheless, the Leps are promising a return to heavy duty basics with the new LP, miles away from the blandness of their debut 'On Through The Night'. We shall see.

HOW SOON THEY FORGET

A RECENT issue of American rock magazine Circus included a paragraph or two devoted to a certain Mark Farner (pictured above).

Farner, you may recall, was leader of Grand Funk Railroad. One of our earliest heroes, he hasn't been seen or heard of for years. So what's he doing now? Over to you yanks at Circus:

"One of the most popularly-acclaimed US bands of the early Seventies (and perhaps the most critically disdained) Grand Funk called it quits in 1977 after one last LP produced by — of all people — Frank Zappa. Before retiring GFR leader Mark Farner, who with his bare chest and long hair symbolised the outgrowth of the Woodstock generation, put out two solo albums that went nowhere. He now lives on a farm in Onaway, Michigan with his wife and child. "He still writes music, I think," says a member of his management company, but as of now, Farner, 32, has no plans for any more records. One reason might be that in their heyday Grand Funk made some wise investments that have since assured the retired members financial security."



DO OR DIET



pic by Andre Cullig



pic by David Wainwright



pic by Andrea Cassolotti

FEAST your eyes on the above — from left, Meat Loaf, Paul Di'anno of Iron Maiden and a member of 'New Romantics' Duran Duran. three lookalikes if not soundalikes, wouldn't you say?

Of course, the Meat has had a flabby figure for years. But by the looks of it Mr Di'anno isn't far behind — maybe he's

taking this heavy metal game a little too seriously?

And as for the chunky Duran Duran man, let us allay your fears by stating here and now that this is the only picture of a Futurist to appear anywhere in this magazine. And who was that who said "That's still one too many"?

Can a hot new band

IF THERE'S one thing I truly detest, it's when an audience stands back, sneers at a band and seems to say, "Come on then, impress us."

Surprising as it may seem, this is not something exclusive to Britain's blasé, gig-saturated capital. No, you even find it in the supposedly warm and receptive North-East — and it's the kind of situation Black Axe have to endure at the Sunderland Mayfair this Friday night.

A snooty attitude is apparently pretty prevalent at this particular venue — so dramatically different in atmosphere to its nearby Newcastle namesake. In the past punters have pulled such tiresome stunts as sitting on the edge of the stage with their backs towards the performing group.

And although nothing as extreme as this happens during the Black Axe show, for every committed headbanger on the brightly-lit dancefloor down front you feel there's a hundred derisive smiles hidden in the surrounding darkness.

Why do it? It's a mystery to me. For even though the Black Axe show is always good, occasionally brilliant, the Mayfair miseries refuse to be moved.

Mind you, they were animated enough during the pre-gig HM disco — despite the feeble volume and presence of hoary heavies of the 'Whole Lotta Love' ilk, they still shook their matted mops and idiot danced like the best of 'em.

But as soon as the band took to the boards the crowd dispersed, the atmosphere died and it was like being present at a mid-table match on the last Saturday of the football season.

A terminal time warp? Seems to me that these kids would rather stay with the old faves than try anything new, exciting or different. A theory that's borne out when it's mentioned later that the only group that does well in this club is White Spirit, and then only when they start to play their Deep Purple covers.

This stick-in-the-mud disease infects the heavy

metal world — and we must find a cure!

Are Black Axe that antidote? I'd like to think so. Formed four years ago at school by vocalist Chris English and guitarist Simon Sparkes, this Carlisle-based band caused quite a stir recently, in a rock show radio session stylee.

Tommy Vance on Radio One and Alan ('Love the show, but how about some more Gnidrolog?') Freeman on London's Capital Radio have both given the Axe enthusiastic airings and you may remember the songs: 'Head Contact (Rock 'N' Roll)', 'Edge Of The World' and 'Lazer Blind'. You may even have their double A-sided single 'Highway Rider' / 'Red Lights', released last year on the inventively titled Metal record label (catalogue number: MELT 1).

Black Axe are that rare creature, an HM/HR band with an original sound. Their songs are more UFO than Motorhead, but that's where the name-dropping ends and their own unique identity takes over. With inventive riffs, songs with the potential to make commercial *coups de grace* and the most promising new vocalist I've seen since Diamond Head's Sean Harris, Black Axe are aiming straight for the chop — er, top.

And, given the breaks, they'll hit target dead centre.

Because Black Axe aren't due onstage much before midnight and I need my beauty sleep, we elect to hold the interview in the dressing room before the show. So say hello to Messrs English and Sparkes, as well as stocky Bill Keir (rhythm guitar/keyboards), towering bassist Stewart Richardson and bespectacled Mike Thorburn (drums).

First topic of conversation is the aforementioned showcases for the airwaves.

"Obviously they've done us a lot of good," says Sparkes. "They've got our name around and given our music exposure to a vast amount of people, more than we could ever hope to reach through gigs alone."

Especially if they remain as infrequent as they are at the moment. For since the release of their single in autumn 1980, Black Axe have played the grand total of precisely four shows.

"It's a lot to do with making ends meet," reveals English.



Simon Sparkes
(above) and
Chris English
(left)

BLACK AXE HEROES

chop through the apathy of bozo audiences?

"We can't afford to lose too much money and hiring PA's and lighting rigs is incredibly expensive."

"Anyway," chips in Keir, "it's pointless to keep doing the rounds if you haven't got anything to back you up, any definite objective to work towards. I reckon if we'd been on the road solidly for the last six months it wouldn't have helped us any, we wouldn't be any further ahead than we are now. We spent our time much more profitably keeping a low profile and just rehearsing and writing."

"We've been waiting for the right time to start pushing," says Richardson, "and that time is now. It's all coming together — you've heard us on the radio, now see the band!"

I make the point that "Black Axe" isn't really the most original of HM band names. The group tend to agree, but point out that it's infinitely preferable to their original mouthful of a monicker, Leviathan.

"No-one could pronounce it!" says Thorburn.

"Some people used to call us Levitation... nobody'd ever manage to get it right," moans Sparkes.

"Besides," says Keir, "if you're called Leviathan you could be any sort of group. It's hard to find a name people can remember. We chose the name Black Axe because it's self-explanatory, everyone

knows straight away that we've got to be a heavy metal band.

Sparkes picks up on Keir's comments: "Thing is though Bill, we don't really play heavy metal, do we? And speaking personally, I wouldn't like us to be labelled an HM band. I'd say we were more 200mph heavy rock, and more influenced by American than British bands."

"Yeah, the phrase 'heavy metal' does tend to get people's backs up," agrees Thorburn. "Everybody's searching for a new name for it. Judas Priest tried British Steel. More are calling their music Atomic Rock — and we've got our own category too, Head Contact Rock 'N' Roll, like in the song title. For us, I think that description's perfect."

It's a strange but true fact that, although the so-called New Wave Of British Heavy Metal is assumed by most to be in decline, there are more good bands around now than there ever were when the whole thing was supposedly at its height.

Sparkes concurs and adds, "I think it's better that we're beginning to come to the fore now, rather than in those crazy days when Neal Kay and the whole Bandwagon thing was happening. The only problem is that now the record companies seem to have found their quota of HM bands and don't seem willing to sign any more. It's a pity because, as you say, there are better groups around now than there were then."

"Yeah, you're right, the companies do seem to be

consciously ignoring the new groups," comments Richardson, but adding confidently, "however, if you're good enough you'll pull through in the end."

Only one of Black Axe has a day job — and he's about to be made redundant — so the band's very much a full-time commitment for all the members.

"We've been through a lot together," says English, "and if we manage to achieve success we'll treasure it because we'll have worked so hard for it."

"But it isn't easy," says Thorburn. "Our manager Frank Stewart-Brown (original Def Leppard mentor) has a saying that he once noticed hanging on the wall of a Phonogram office: 'On the plains of hesitation lie the bones of countless millions who stopped to view their success and, while resting, died'."

Our musings on this deeply philosophical note are interrupted by cries of FIRE! and the interview comes to an abrupt end. Seems a bag of rubbish has caught fire outside one of the Mayfair exit doors and the whole of the place is beginning to fill with smoke. We're evacuated outside while the Firehouse turns hoses on the smouldering garbage and for a while the Black Axe show is in danger of cancellation.

However, approximately an hour later we're given the go ahead and allowed back in to a foul-smelling but nonetheless intact venue.

The band finally

take to the stage in the early hours of the morning, but despite the threat of the club burning down the crowd remain cooler than an Alaskan nudist colony.

Black Axe fight on regardless and put on an impressive, 90 per cent original display. Biggest plus points are the stage presences of founder members Chris English and Simon Sparkes. Vocalist English is slight, blond and has definite jeans-creaming potential. His voice is high and harmonious, perfectly complementing the band's melodic songs.

And guitarist Sparkes is an odd one. Tall, dark and gaunt, he looks like the Stranglers' Jean Jacques Burnel and possesses a peculiar friendly-but-menacing persona. His playing is fluid, effortlessly accomplished and provides an intriguing contrast to Bill Keir's workmanlike rhythm actions.

Meanwhile Richardson betrays his funk affiliations by laying down an almost disco bass beat, and Mike Thorburn is a passionate powerhouse on the drums.

Combination of the five is sheer dynamite.

But the Sunderland Mayfair audience was, of course, as unenthusiastic as I was over the moon.

I wonder who'll be proved right in the end?





SAXON

— THE BARNLSLEY CONNECTION

IT HAD TO happen. For years, whenever the name 'Saxon' has appeared in *Sounds*, it's been accompanied by the catchphrase 'Big Teasers From Barnsley' — in recognition of a track off the band's first album and in celebration of their hard rockin' hometown.

Scarcely has a feature, let alone a News- or Jaws-worthy item on the group appeared without being accompanied by those four ridiculous, ego-deflating words.

Not that Saxon mind: the tea-drinking titans have always held great store by their 'typical Northern idiot' status. And despite their success in the heavy metal world, they still steadfastly refuse to uproot themselves from their Yorkshire base.

So we thought it about time to visit Saxon off the road and esconced in their own stomping ground. We reckoned it'd be interesting to delve deeply into the band's

ethos (splutter) and try to discover what makes living in Barnsley preferable to lording it up in London and Los Angeles . . . or at least Wakefield.

We caught the train from Kings Cross around 10am. By lunchtime we had arrived in Barnsley itself and were knocking on the door to Saxon singer Biff Byford's abode.

And a mansion it definitely is not. Like something out of the opening credits to TV's *Coronation Street*, Mr Byford lives in a strictly two up / two down terraced affair, situated down a dusty street just off the featureless, precinctised city centre.

Making even Judas Priest leader Rob Halford's Walsall council house look like a stately home, Biff's *pied-à-terre* looks not in the least like the dwelling place of a mayhem megastar.

Indeed, the only hint that this is a far from run-of-the-mill address is the presence of a couple of silver discs — for the albums

'Wheels Of Steel' and 'Strong Arm Of The Law'. They can just about be glimpsed through the front window, hanging on a wall.

The door opens and there stands the long-haired, tremendous chinned Biff, sadly not clad in silver spandex strides but still looming larger than life in this ancient tenement district. We're invited in to greet fellow Saxoner, guitarist Paul Quinn, and natch Biff's first words are: "Would you like a cup of tea?"

Biff retires to the kitchen through a rickety sliding door and we take the opportunity to survey his lounge. Around four yards square, unavoidable focal point is the large fireplace. Blazing from it is a fearsome-looking gas appliance, turned on full blast, roasting you with the ferocity of a flamethrower.

One wall is cork tiled and pinned with a collection of Saxon memorabilia — patches, badges and tour passes. Opposite,

alcove-located shelves are piled high with records, books about World War Two, toy soldiers and model tanks.

An expensive hi-fi set-up — comprising items manufactured by Leak, Rotel, Toshiba and Trio — is scattered around and looks a little out of place in a room of this size.

Our musings are interrupted by the arrival of steaming hot mugs of Rosie. "Best drink you'll have today," insists the Brooke Bond boozing Byford. We sip the brew with the reverence of connoisseurs sampling the finest vintage wine.

We settle down for the interview proper and, with the sound of street urchins playing outside to punctuate our conversation, Biff first reflects on this fateful Barnsley attraction . . .

"Barnsley's OK," he says. "It's a nice little town, it's cheap to live here, you can catch fast trains down to London . . . However, I think this 'Saxon's obsession with

Barnsley' business has been blown a little out of proportion."

"It's like this no alcohol thing," chips in the quiet, introspective Quinn.

"All we originally said was that we don't drink before we go onstage — and that was exaggerated so that now people think that we don't touch booze at all."

"I'd move anywhere if I liked the look of the place," says Biff. "And I haven't always lived in Barnsley. I've had this house for two years and I've been in the city itself for about seven years. But believe me, Barnsley's nothing like you've made it out to be."

How disappointing. Nonetheless, would you say that you're Barnsley's biggest export?

"Oh, er, probably, yeah," stumbles an embarrassed Biff. "But I'll tell you what the place is really famous for — bus scrapyards. All the old double deckers find their final resting places in Barnsley. Yeah, bus scrapyards and the usual things like coal, paper and glass."

Despite Biff's comments, it's still my unshakeable belief that without the Barnsley connection Saxon would be a lesser band. I mean, there has to be a certain something about a place that entices you to stay, even though your house has an outside loo and no bathroom. Indeed, when Bill feels the need to scatter his Radox he has to catch a bus to his mother's house five miles away.

But holding the Barnsley subject in abeyance for the nonce, let us currently concern ourselves with matters of a more fundamentally rockist nature.

For example, how about the latest Saxon Top 30 smash 'And The Bands Played On'? As you probably know, the 45 was inspired by last year's Monsters Of Rock festival at Castle Donington. And yet — as the recent *Sounds* singles review said — the lyrics to the song make the event sound like a modern-day Woodstock rather than the miserable mudbath it truly was.

Biff is unrepentant. "No, we

enjoyed it. Nobody expected that many people to turn up and I thought it was a good day for us. We met a lot of people and had a great time. Mind you, I suppose the press did have a few hassles."

Yeah, maybe my memories of the occasion are slightly tainted. But the fact remains — the only time I gained entrance to the backstage area was when my girlfriend fainted (during the Saxon set, oddly enough) and we managed to slip behind the gates for treatment.

"It was probably the charisma. It got to her," says Biff drily, replenishing my tea cup from the pot.

"Mind you, I suppose we have jazzed the thing up a bit in the lyrics — but you've got to do that, haven't you? You can't sing depressing songs."

"Actually, 'And The Bands Played On' was originally a lot longer — there were three other verses, one about us, one about the American bands and one about Judas Priest. But we kicked them out and chopped it down a bit."

You still decided to keep in the reference to Rainbow though?

"Yeah, although we don't exactly mention anybody. 'See the Rainbow shining brightly' — we're not shouting it out loud, you may not have twigged the real meaning unless you were actually there. But we thought we'd keep that verse in because, after all, Rainbow were headlining and it was their show. But who knows, perhaps our next album might contain the full epic version."

Saxon are working on their newest, fourth LP even as you read this and should have it ready for release this autumn. Although matters are very much up in the air and uncertain at present, the waxing *could* be called 'Never Surrender' and *may well* contain songs by the titles of 'Princess Of The Night' and 'Denim And Leather'.

"We're hoping to do a slow number," says Biff.

"Heavy but slow. Not like 'Frozen Rainbow', not an epic Rush-style thing, just something that'll give me a

chance to sing a bit. 'Princess Of The Night' is about a steam train that ends up on the scrapyard and I'm hoping that 'Denim And Leather' will turn out to be medium-paced and kind of Free-like."

How about writing a follow-up to the John F. Kennedy tribute 'Dallas 1pm' dealing with Ronald Reagan's attempted assassination?

"Yeah!" Biff is enthusiastic. "I could call it 'He Blew It'..."

This next LP is likely to be recorded in Abba's studios in Sweden. Reasons being?

"Well," says Paul Quinn, "we're a bit fed up with doing albums in London, plus it's for tax reasons of course — our management reckon it'd be wise for us not to use a studio that's situated in Britain this time. Just a change, really. But we've been told that Abba's place is shit-hot, so we'll probably try it and see how we get on."

To backtrack a little, do you think it was wise to release your third album 'Strong Arm Of The Law' so soon after the second, 'Wheels Of Steel'? Not only did they both come out in 1980, but they were in the shops within six months of

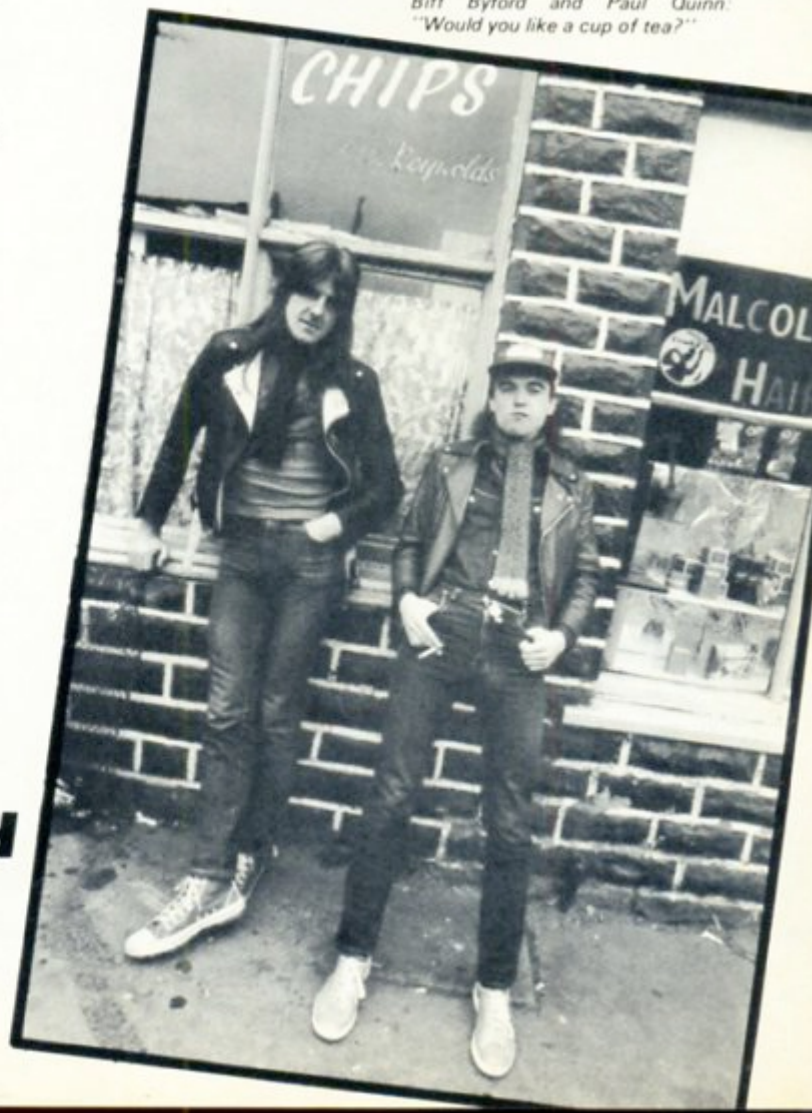
each other. Is a brace of albums in the same year too much of a good thing?

"I don't think it is," says Biff, giving my tea supply yet another boost. "We'd thought about it — there are some great songs on 'Strong Arm Of The Law', and obviously if we'd delayed it for a while it could have been a bigger album. We had a few problems with it — it was supposed to have been released on the same day throughout Europe with the single upfront."

"But for some reason it was available in Italy two weeks earlier than planned. So a lot of imports came into Britain and cheated us of a higher chart position. But it sold really well, it's up to about 85,000 now, which can't be bad. I don't think it was a mistake, releasing another album hot on the heels of 'Wheels Of Steel'. I think we surprised everyone, bringing out such a good LP so quickly."

And the Saxon reputation is rapidly spreading worldwide. They recently toured Europe for eight weeks (two as support to Judas Priest, then six headlining in their own

Biff Byford and Paul Quinn: "Would you like a cup of tea?"



"The next album is likely to be recorded in Abba's studio in Sweden..."

from page 7

right), have US dates under their studded belts (they played second-on-the-bill to Rush) and have a Japanese tour in the pipeline.

Saxon have lined up some British gigs for September, but these are merely looked upon as the first round of a 'World Domination Tour' which won't see the band off the road until 1989 — "Because that's when my passport runs out," says Paul Quinn.

Biff and Paul are especially enthusiastic about Saxon's prospects in America. The concerts with Rush, it appears, went supremely well.

Says Quinn, "We'd been led to believe that Rush were hard to work with and that their audience wouldn't like us — but that all turned out to be totally wrong."

"I don't know what it'd be like for anyone else," continues Biff, "but for us for some reason there's a great underground following. A lot of the young kids we met seemed to prefer us out of all the other new British groups."

It's a situation that's strangely paralleled in Britain. The burgeoning ranks of the new breed on HM fan — despised by some as 'nuggets' — seem to prefer Saxon to all other leading b(r)ands.

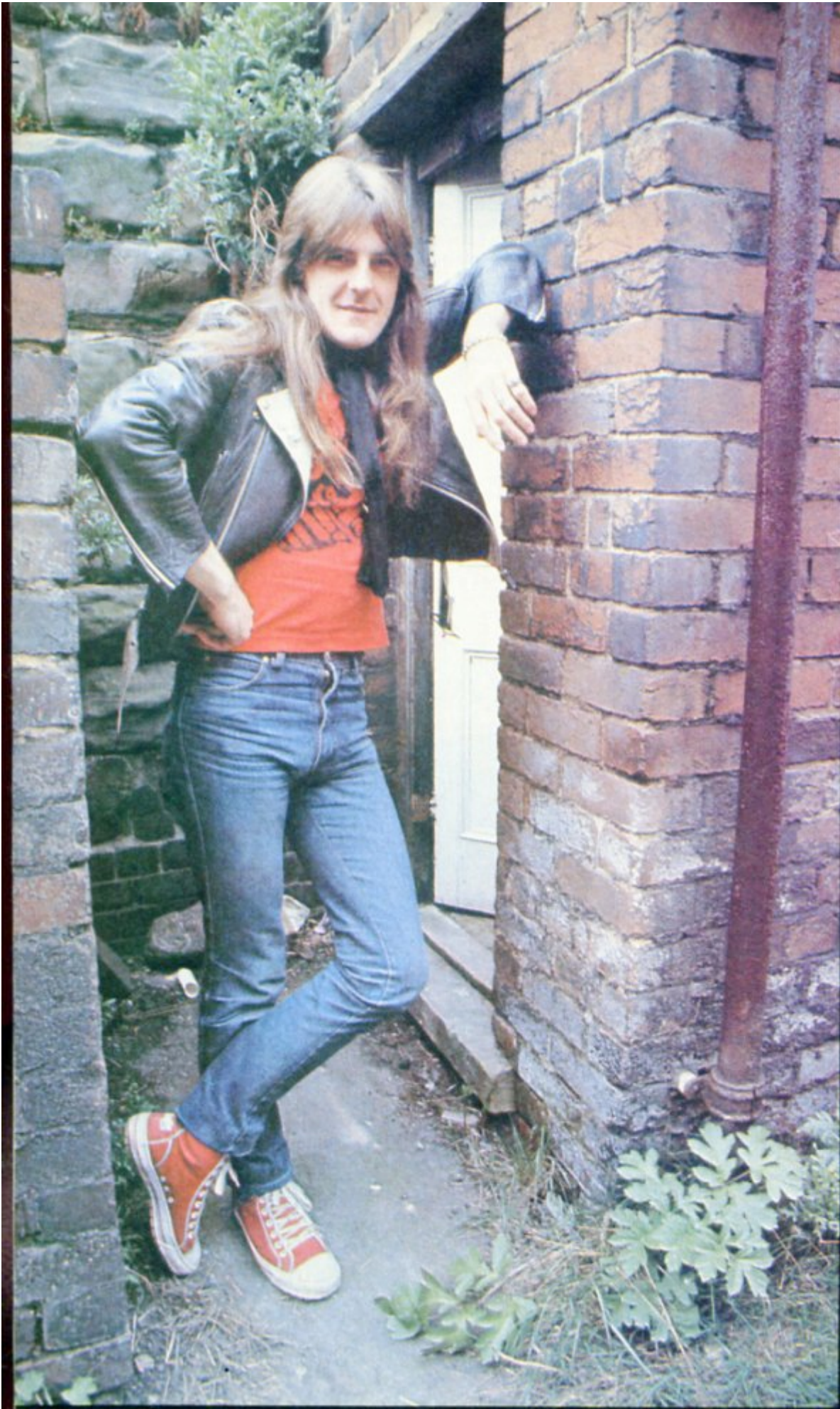
"We must have seen thousands of kids in our dressing rooms after gigs. And we kept seeing them even when we didn't have to and could have blanked them and gone back to our hotel."

Says Quinn: "When we're towelling off after a show we've got runners to check how many fans are queuing to see us and whether it's raining outside or not. If it is raining, then we try to get ready faster so the kids don't get too wet."

"Of course, there are the odd occasions when we can't see anyone after a gig and have to shoot off, you've got to draw the line somewhere. But most of the time we try to do it."

"Not a lot of hype goes into this band," concludes Biff. "I like to think that we're honest, sincere. I don't think I'm being immodest when I say that I think Saxon have that extra touch of class that sets us apart from a lot of other bands."

A touch of class? I reflected on the words as my tea-drenched body found relief in the grubby loo in Biff's back yard. Try as I might, that was one quality I couldn't quite relate to the much-vaunted 'Barnsley influence'.

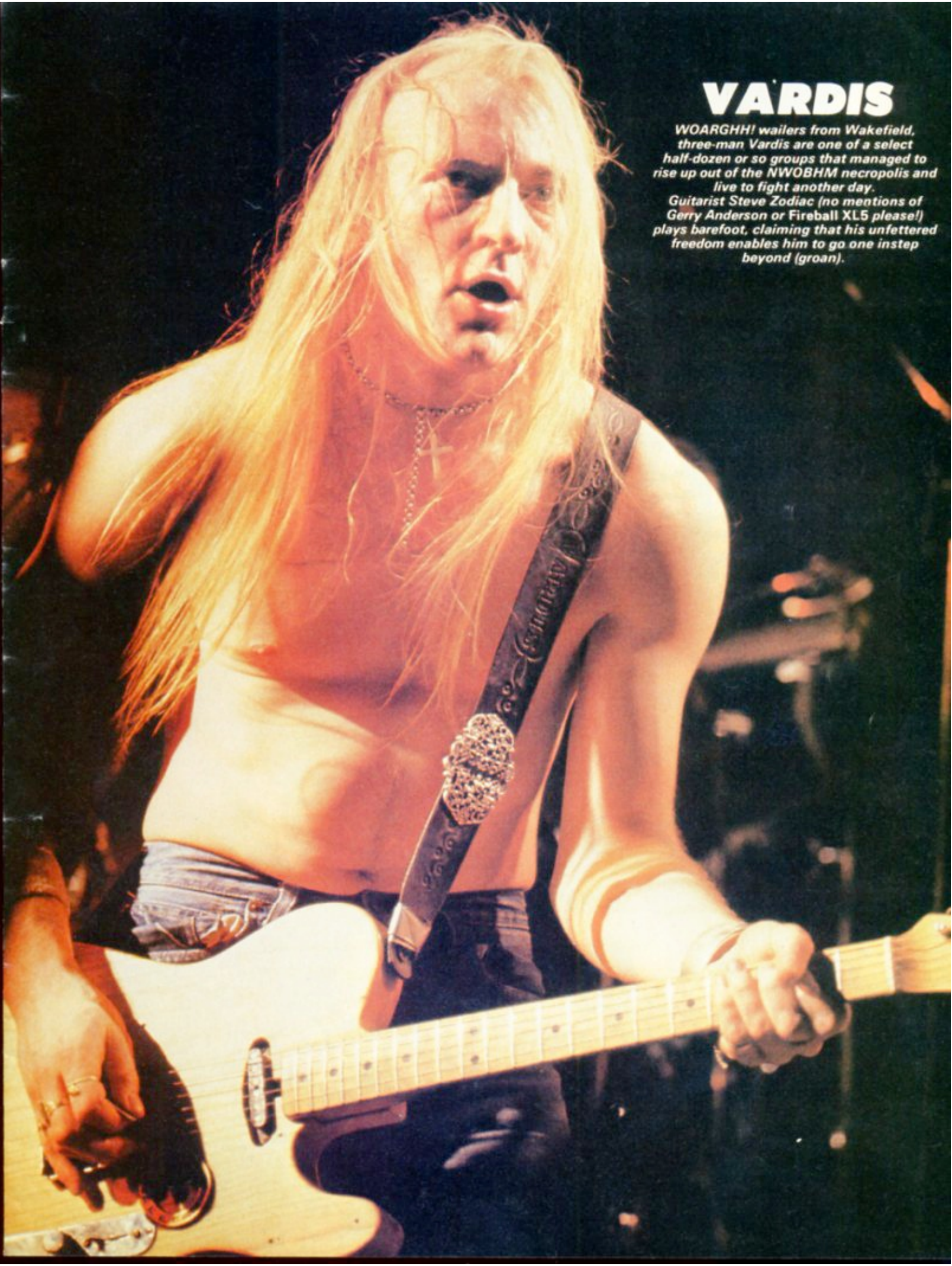


BIFF relaxes in the garden of his luxurious country mansion in Barnsley's stockbroker belt

VARDIS

WOARGHH! wailers from Wakefield, three-man Vardis are one of a select half-dozen or so groups that managed to rise up out of the NWOBHM necropolis and live to fight another day.

Guitarist Steve Zodiac (no mentions of Gerry Anderson or Fireball XL5 please!) plays barefoot, claiming that his unfettered freedom enables him to go one instep beyond (groan).



HEAVY HUNDRED

... the
All-Time
Favourite
HM
tracks
as voted
by
readers
of
Sounds

- 1 WHOLE LOTTA ROSIE, AC/DC
- 2 STARGAZER, Rainbow
- 3 STAIRWAY TO HEAVEN, Led Zeppelin
- 4 FREEBIRD, Lynyrd Skynyrd
- 5 SMOKE ON THE WATER, Deep Purple
- 6 2112, Rush
- 7 PARANOID, Black Sabbath
- 8 CHILD IN TIME, Deep Purple
- 9 747 (Strangers In The Night), Saxon
- 10 OVERKILL, Motorhead
- 11 DOCTOR DOCTOR, UFO
- 12 XANADU, Rush
- 13 ACE OF SPADES, Motorhead
- 14 ROCK BOTTOM, UFO
- 15 BOMBER, Motorhead
- 16 HIGHWAY STAR, Deep Purple
- 17 WHOLE LOTTA LOVE, Led Zeppelin
- 18 LET THERE BE ROCK, AC/DC
- 19 SPACE STATION NO 5, Montrose
- 20 MOTORHEAD, Motorhead
- 21 WHEELS OF STEEL, Saxon
- 22 ROCK AND ROLL, Led Zeppelin
- 23 LOST HORIZONS, Michael Schenker Group
- 24 BURN, Deep Purple
- 25 LIGHT'S OUT, UFO
- 26 SABBATH BLOODY SABBATH, Black Sabbath
- 27 NEON KNIGHTS, Black Sabbath
- 28 VICTIM OF CHANGES, Judas Priest
- 29 TOUCH TOO MUCH, AC/DC
- 30 BAT OUT OF HELL, Meatloaf
- 31 HEAVEN AND HELL, Black Sabbath
- 32 SPIRIT OF RADIO, Rush
- 33 ANOTHER PIECE OF MEAT, Scorpions
- 34 RUNNING FREE, Iron Maiden
- 35 FOOL FOR YOUR LOVING, Whitesnake
- 36 AM I EVIL, Diamond Head
- 37 SILVER MACHINE, Hawkwind
- 38 AIN'T NO LOVE IN THE HEART OF THE CITY, Whitesnake
- 39 HIGHWAY TO HELL, AC/DC
- 40 EMERALD, Thin Lizzy
- 41 PLEASE DON'T TOUCH, Motorhead and Girlschool
- 42 KILL THE KING, Rainbow
- 43 MOTORCYCLE MAN, Saxon
- 44 NO CLASS, Motorhead



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- 45 HELL'S BELLS, AC/DC
 - 46 RACE WITH THE DEVIL, Girlschool
 - 47 LONG LIVE ROCK AND ROLL, Rainbow
 - 58 KASHMIR, Led Zeppelin
 - 49 STALLIONS OF THE HIGHWAY, Saxon
 - 50 PROWLER, Iron Maiden
 - 51 EXCITER, Judas Priest
 - 52 PHANTOM OF THE OPERA, Iron Maiden
 - 53 TEMPLES OF SYRINX, Rush
 - 54 AIN'T TALKIN' 'BOUT LOVE, Van Halen
 - 55 CHILDREN OF THE GRAVE, Black Sabbath
 - 56 GETCHA ROCKS OFF, Def Leppard
 - 57 WAR PIGS, Black Sabbath
 - 58 IRON MAIDEN, Iron Maiden
 - 59 SHINE ON YOU CRAZY DIAMOND, Pink Floyd
 - 60 MORE THAN A FEELING, Boston
 - 61 MR UNIVERSE, Gillan
 - 62 BY-TOR AND THE SNOW DOG, Rush
 - 63 ALL NIGHT LONG, Rainbow
 - 64 MR CROWLEY, Ozzy Osbourne / Blizzard Of Ozz
 - 65 ON THE ROCKS, Gillan
 - 66 DALLAS 1 PM, Saxon
 - 67 CAROLINE, Status Quo
 - 68 DETROIT ROCK CITY, Kiss
 - 69 BLACK SABBATH, Black Sabbath
 - 70 BAD MOTOR SCOOTER, Sammy Hagar
 - 71 ARMED AND READY, Michael Schenker Group
 - 72 LOVEHUNTER, Whitesnake
 - 73 SYMPTOM OF THE UNIVERSE, Black Sabbath
 - 74 BOOGIE NO MORE, Molly Hatchet
 - 75 RUNNING WITH THE DEVIL, Van Halen
 - 76 WE'LL BURN THE SKY, Scorpions
 - 77 LA VILLA STRANGIATA, Rush
 - 78 TAROT WOMAN, Rainbow
 - 79 THE ZOO, Scorpions
 - 80 GENOCIDE, Judas Priest
 - 81 ROCK CITY, Riot
 - 82 HEAT STROKES, Krokus
 - 83 WON'T GET FOOLED AGAIN, Who
 - 84 DON'T FEAR THE REAPER, Blue Oyster Cult
 - 85 EMERGENCY, Girlschool
 - 86 100MPH, Vardis
 - 87 I LIVE FOR THE WEEKEND, Triumph
 - 88 BEYOND THE REALMS OF DEATH, Judas Priest
 - 89 WORKING MAN, Rush
 - 90 GIPSY, Uriah Heep
 - 91 BACK ON THE ROAD AGAIN, RED Speedwagon
 - 92 YEAH RIGHT, Girlschool
 - 93 INTO THE ARENA, Michael Schenker Group
 - 94 ALL RIGHT NOW, Free
 - 95 BLACK DIAMOND, Kiss
 - 96 HELTER SKELTER, Beatles
 - 97 LET'S GO, Vardis
 - 98 STORM TROOPIN', Ted Nugent
 - 99 TUSH, ZZ Top
 - 100 WALK ALL OVER YOU, AC/DC

- Bubbling under . . .
- 101 BRIGHTON ROCK, Queen
 - 102 LAZY, Deep Purple
 - 103 BASTILLE DAY, Rush
 - 104 BACK IN BLACK, AC/DC
 - 105 SHOT DOWN IN FLAMES, AC/DC
 - 106 SWEET LEAF, Black Sabbath
 - 107 SIN CITY, AC/DC
 - 108 CATCH THE RAINBOW, Rainbow
 - 109 BREADFAN, Budgie
 - 110 L'ELITE, Trust

Wan't tell you story 'bout wom'n I know
 When it comes to lovin', she steals the show
 She ain't exactly pretty, ain't exactly small
 Forty-two, thirty-nine, fifty-six
 You could say she got it all

Never had a woman, never had a woman like you
 Don't all the things, doin' all the things you do
 Ain't no fairy story, ain't no skin and bones
 But she give it all she got
 Weighin' in at nineteen stone

She's a whole lotta woman
 Whole lotta woman
 Whole lotta Rosie
 Whole lotta Rosie
 Whole lotta Rosie
 And you're a whole lotta woman

Honey you can do it
 Honey you can do it to me
 All night long
 Only one who turns me
 Only one who turns me on
 All through the night time
 Right round the clock
 Whooo Rosie never stops

She's a whole lotta woman
 Whole lotta woman
 Whole lotta Rosie
 Whole lotta Rosie
 Whole lotta Rosie
 And you're a whole lotta woman

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ARMED & READY

LET'S HEAR it for the (cough) young bands! Reports of the demise of the NWOBHM have been exaggerated. The plain truth is that heavy metal has never been more popular on a grassroots level as the 10 outfits on these three pages show. Mind you, while we at Kerrang! know some of these groups to be good, others — we admit — are completely unknown quantities. But what the hell, each one is at least intent upon making the noise. And in many ways, that's all that matters.



GEDDES AXE found inspiration for their name in the unlikelyst of places — a school textbook entitled British Economic And Social History, 1700-1977. Seems that an MP with the surname of Geddes reduced educational expenditure in an Act of Parliament. So stringent was the cutback that it became known as the 'Geddes Axe' . . . and the rest is history. Andy Millard (vocals), Martin Wilson (guitar), Andrew 'Baz' Barrott (guitar), Mick Peace (bass) and Dave Clayton (drums) are the band. Their music has been described as 'an effective mixture of 'Farewell To Kings' period Rush and 'Killing Machine' quality Judas Priest, with the odd section of 'Status Quo Live' thrown in for good measure'. Confused? You won't be if you buy the band's self-financed 'Return Of The Gods' EP. It's out now and it really is an essential purchase.



BOW WOW: if you think Bow Wow have anything to do with ex-Sex Pistols manager Malcolm McLaren, you'd be (ahem) barking up the wrong tree. This lot are Japanese born and bred and although they've undoubtedly absorbed Western rock influences they're not just adept at mayhem mimicry and have an all-original sound of their own.

Formed in 1976, Bow Wow have supported both Kiss and Aerosmith in their home country and are looking forward to spreading their wings worldwide. With Kyoji Yamamoto (guitar, vocals), Mitsuru Saitoh (guitar, vocals), Kenji Sano (bass) and Toshihiro Niimi (drums) making up the mouthful of a line-up, the band do indeed have a lot to offer — though probably not in the way their biography suggests. Gaining something in the translation from Japanese into English we're told that Kenji Sano plays 'base' guitar and that his 'energetic stage action makes him very popular with the young boy guitarists'.



DIAMOND HEAD, one of the finest of the unsigned bands, hail from Stourbridge, West Midlands and play material that was once claimed to contain 'more good riffs in a single song than there are on the first four Black Sabbath albums', adding up to 'the hardest hunks of epic metal to be heard since "Victim Of Changes" by Judas Priest'.

Comprising the Jaggeresque Sean Harris (vocals), Brian Tatler (guitar), Colin Kimberley (bass) and Duncan Scott (drums), the youthful Diamond Head became so disenchanted by the lack of record company interest in them that they were forced to bring out their own album to satisfy their mountain of fans.



RAVEN: 'As subtle as Nellie The Elephant in wellies', Raven are another Neat Records band. To date their recorded output has included one single, 'Don't Need Your Money', and a track called 'Let it Rip' on MCA's 'Brute Force' compilation album.

However waiting in the wings (geddit) is a fully-fledged LP. Titled 'Rock Till You Drop', it contains a fistful of originals as well as volcanic versions of two old Sweet songs, 'Hellraiser' and 'Action'.

Raven's line-up runs as follows: Mark Gallagher (guitar), John Gallagher (bass / vocals) and Rob Hunter (drums). And although their career suffered a setback recently when John Gallagher broke his arm protecting his favourite axe from 'bandits', the group should by now be back on the road. See 'em and watch those feather fly.



JAGUAR: powerhouse prowlers from Bristol, were formed in December 1979 and their membership roster includes Rob Reiss (vocals), Garry Pepperd (guitar), Jeff Cox (bass) and Chris Lovell (drums).

After recording a set of demos the band decided to advertise their tape for sale in Sounds' DIY column. From one advertisement alone they managed to shift 200 copies, not only to interested readers in Britain but also fans in Holland, Denmark, Norway and other European countries. The six-track cassette is still available at £1.50 from 31 Bath Hill, Keynsham, Avon BS18 1HQ.



VENOM: Newcastle's Neat Records — 'allegedly Britain's number one rock / HM indie' — have a burgeoning roster of metal bands and out of them all the virulent Venom are one of the finest. No relation to the Manchester group of the same name featured elsewhere in these pages, Venom's doomy powerplod potential is realised on their debut single, 'In League With Satan' c/w 'Live Like An Angel, Die Like A Devil'.

The three group members, who go out under the ludicrous names of Mantas (guitar), Cronos (bass / vocals) and Abaddon (drums), are aiming themselves in a distinctly devilish direction. Read the words 'Look out! Beware when the full moon's high and bright / In every way I'm there / Every shadow of the night / Because I'm evil — in league with Satan'. And look in the yellow pages under 'E' for Exorcist.

ARMED AND READY

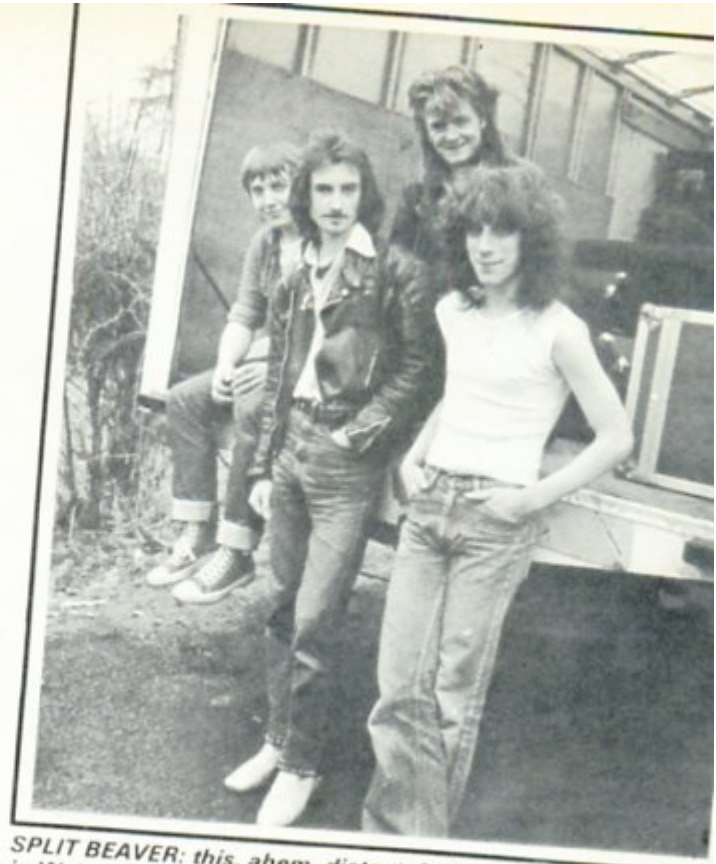
Bitches Sin



BITCHES SIN: this excellently-named combo were formed a year ago, culling members from a variety of bands based in the Barrow-in-Furness area. Viz and to wit: Alan Cockburn (vocals), Ian and Pete Toomey (guitars), Pez (bass) and Bill Knowles (drums).

A demo tape gained exposure on Picadilly Radio and in January of this year Bitches Sin recorded a single for release on Neat Records, 'Always Ready'. They're also included on the Neat compilation cassette, 'Lead Weight'.

The aforementioned demo is available from Bowstead Gates, Newlands, Ulverston, Cumbria LA12 7PZ. Write for details and enclose an SAE if your interest is sufficiently piqued.



SPLIT BEAVER: this, ahem, distastefully-titled band are based in Wolverhampton and have been on this plane of existence for some 18 months. Originally a five piece, the group 'underwent rationalisation' and reduced their numbers to four. The members are as follows: Darrel 'Savage' Whitehouse (vocals), Mike 'The Bike' Hoppett (guitar), Alan 'Honk' Reese (bass) and Keith 'The Mod' Allen (drums).

Mr Allen — as his nickname indicates — used to prefer Lambrettas to Suzukis. He once beat the skins for a mod outfit called the Circles but has now, we're assured, seen the light and is growing his hair as fast as he can.

The band's first single, out on Heavy Metal Records (once again) is a double A — 'Savage' c/w 'Hounds From Hell'.



TORA-TORA: "Burn down ya stack!" cry Mancunian metallurgists Tora-Tora. Sounds like a good idea to us.

When last sighted in November of last year the band were a four piece: Pete North (guitar/vocals), Paul Whealdon (guitar), Nigel Blyth (bass) and Simon Wright (drums). Around that time they released their first single, 'Red Sun Setting'.

Nowadays the group are five strong, but unfortunately Kerrang! has no details of the revised line-up. Whatever, by the time you read this Tora-Tora will have played a 'mega-gig' at their hometown university UMIST on May 9, alongside other such 'HM hopefuls' as Diamond Head, Venom (Manchester version) and Silverwing. And after that very show the band will have been signed by CBS for a five-figure sum (well you can dream, can't you. ?)



CHAINSAW were formed in the autumn of '79 from three bands — Score, Mainline and Scharnhorst — based around the Coventry area.

Ian Heys (guitar/vocals), Brian Evans (bass) and Mark Biddiscombe (drums) gigged in and around the Midlands for a solid year but sadly gained precious little attention from any of the major record companies' A&R men.

Dejected with this lack of recognition, Chainsaw decided to take the initiative and do it themselves. First they printed T-shirts, badges, stickers and posters, emblazoning them all with their distinctive logo (a biker astride a flaming machine giving passers-by the V-sign). Then they released their debut single, a lumbering social commentary entitled 'Police and Politicians'.

Recently the group have undergone a change of line-up. Brian Evans has left due to a bad case of 'Dobies Itch' (whatever that is) and has been replaced by one Martin Orum, formerly member of a band called Withered Man. yet another superbly-named outfit!

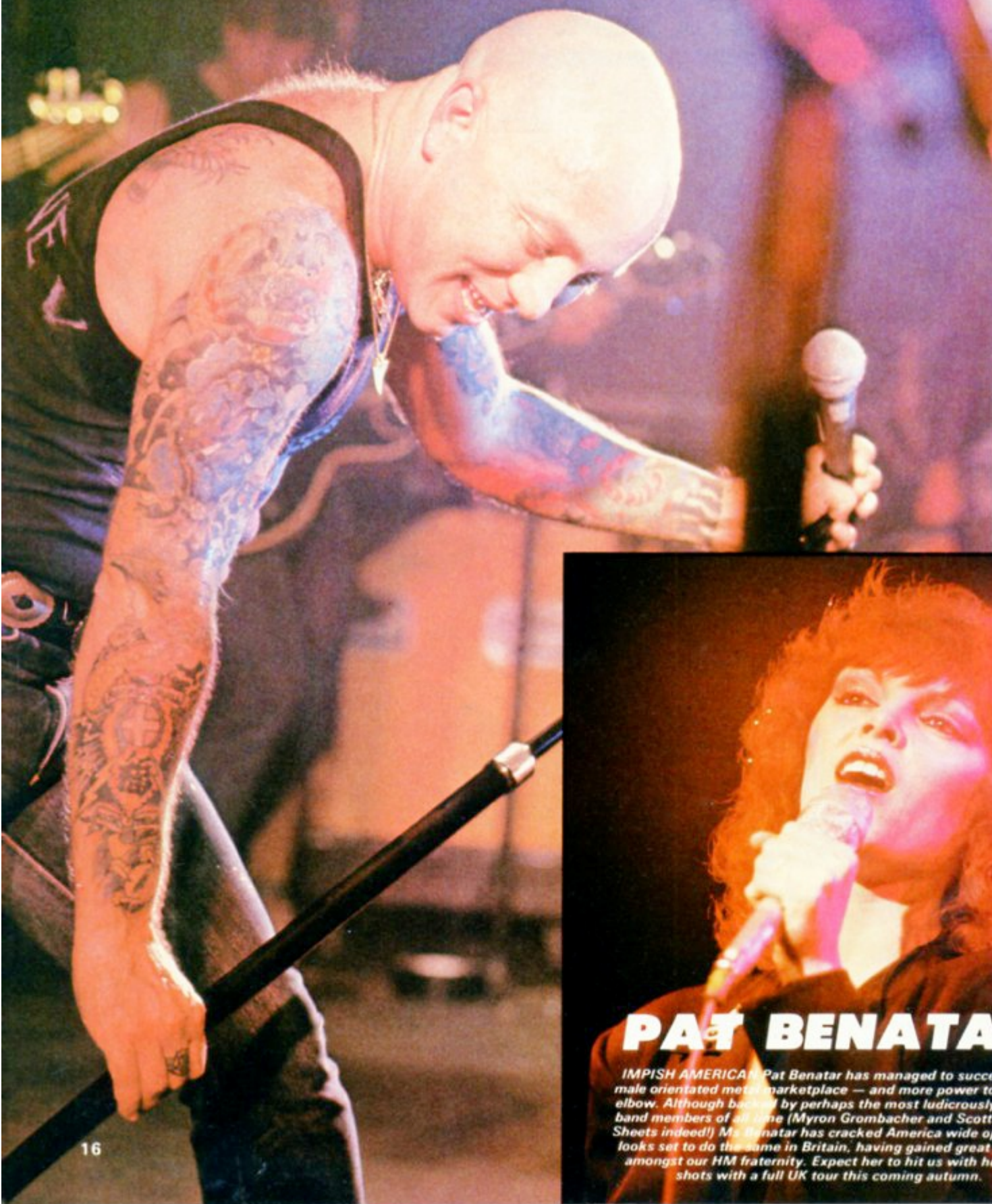
CURRENT HIT ALBUM HIT & RUN



ROSE TATTOO

ROSE TATTOO lifted their name from the title of a play by Tennessee Williams — but the 'culture' connections stop right there. Fronted by bombastic baldhead Angry Anderson, the Tatts were formed in Australia with the intention of creating 'the ultimate fire-breathing boogie band'.

It would seem that the group have achieved their objective — cases of first degree burns were reported at their recent UK gigs. A veritable flowering inferno!



PAT BENATAR

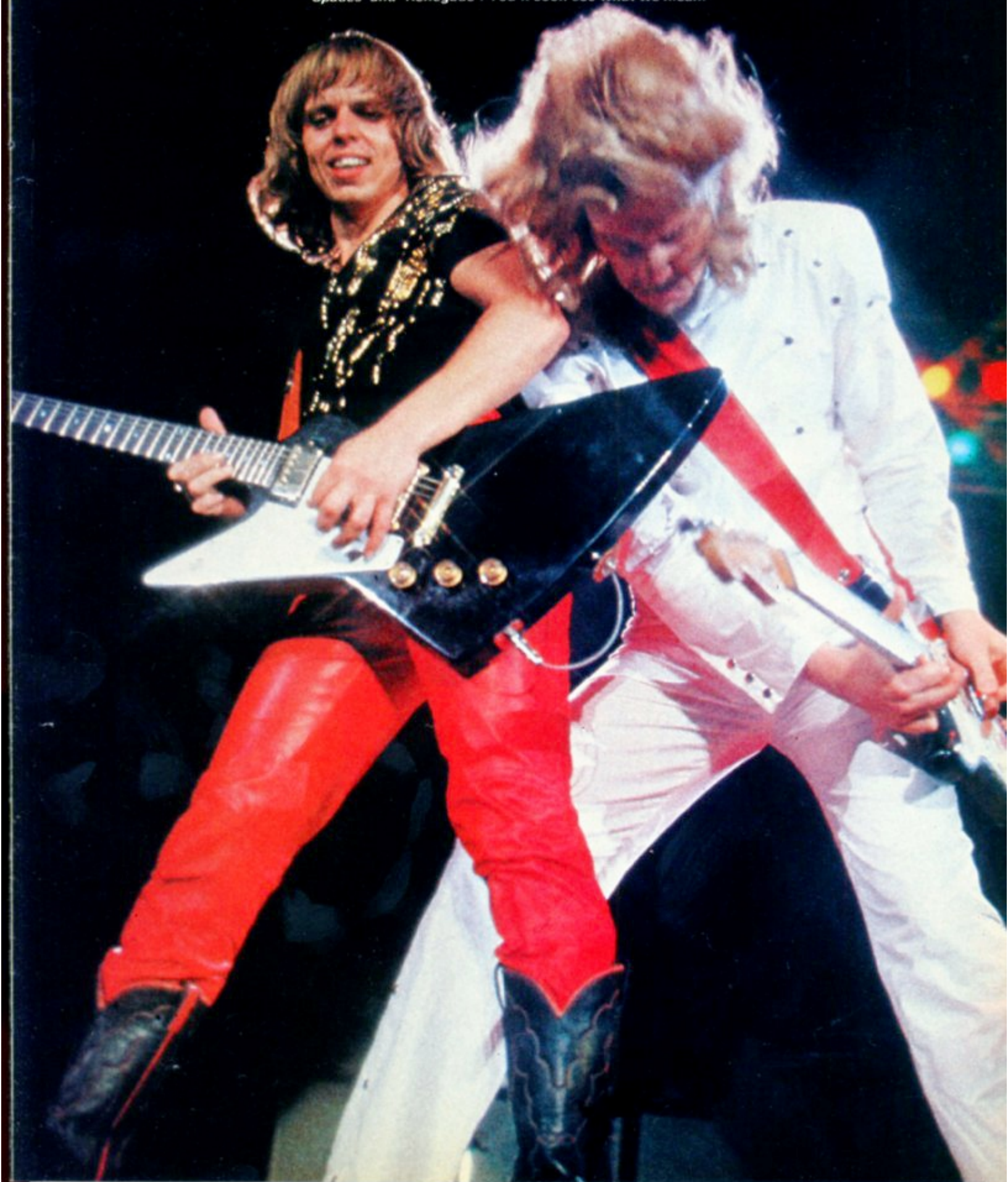
IMPISH AMERICAN Pat Benatar has managed to succeed in a male orientated metal marketplace — and more power to her, er, elbow. Although backed by perhaps the most ludicrously named band members of all time (Myron Grombacher and Scott St Clair Sheets indeed!) Ms Benatar has cracked America wide open. She looks set to do the same in Britain, having gained great respect amongst our HM fraternity. Expect her to hit us with her best shots with a full UK tour this coming autumn.

STYX

ALTHOUGH by no stretch of the imagination an out-and-out HM band, Styx nevertheless have a massive and passionately loyal following within the headbangin' world.

Although currently a little AOR for many tastes, in the past Styx haven't been averse to trying their neatly-manicured mitts at the odd slice of what has been termed 'metal mayhem'.

So forget about that 'Babe' single and lend an ear to such album tracks as 'Queen Of Spades' and 'Renegade'. You'll soon see what we mean.



SCORPIONS

FORMED in Hanover, West Germany, nigh on ten years ago, the Scorpions have a reputation for sexually bizarre album covers as well as for playing HM with a sting in the tail.

From the paedophilia of 'Virgin Killer' to the bestial oral sex of 'Animal Magnetism,' Longhairs throughout the land have revelled in the LP sleeves' delightful distastefulness.

But what of the Scorpions themselves? Can they say anything to use the dry ice. Oh yes.



DIAMOND HEAD



MERCHANDISING

ITEM	PRICE INCLUDING POST & PACKG.	REF. No.
'T SHIRT (NAME & LOGO) COLOUR:- BLACK (WHITE PRINT)	£3.60	DHM 1
'T SHIRT (GROUP PICTURE) COLOUR:- WHITE (BLACK PRINT)	£3.60	DHM 2
RED (BLACK PRINT)	£3.60	DHM 3
SWEAT SHIRT (GROUP PICTURE) COLOUR:- RED (BLACK PRINT)	£7.60	DHM 4
WHITE (BLACK PRINT)	£7.60	DHM 5
COLOUR POSTER (LIVE ACTION) SIZE 24" x 17"	£1.50	DHM 6
COLOUR POSTER (HEAD & SHOULDERS PICTURE) SIZE 24" x 17"	£1.50	DHM 7
BLACK & WHITE POSTER (HEAD & SHOULDERS PICTURE)		
SIZE 24" x 17"	£1.00	DHM 8
SET OF 3 POSTERS (AS ABOVE)	£3.50	DHM 9
LARGE PATCH (NAMESTYLE)	£1.15	DHM 10
SMALL PATCH (NAMESTYLE)	55p	DHM 11
PROMO ALBUM	£4.00	DHM 12
SINGLES:- SHOOT OUT THE LIGHTS/HELPLESS	£1.30	DHM 13
SWEET & INNOCENT/STREETS OF GOLD	£1.30	DHM 14
WAITED TOO LONG/PLAY IT LOUD	£1.30	DHM 15
NEW RELEASE (MAIL ORDER ONLY)		
4 TRACK 12 inch EP DIAMOND LIGHTS	£2.00	DHM 16
LIMITED PRESSING—ORDER NOW!		

PLEASE REPLY TO DHM Ltd., BAGLEY STREET, STAMBERMILL, STOURBRIDGE, WEST MIDLANDS
(ALLOW 14 DAYS FOR DELIVERY)

**When ordering please quote
the reference number stated**



MICHAEL SCHENKER

ARGUABLY Michael Schenker has superceded Blackmore, Page, Nugent et al as the heavy metal guitar hero. And with that short blond hair, static playing pose and Flying V, no one would dare say he's not worthy of that status at the top of the tree. Some would have you believe that Metal Mickey is nothing but an emotionally unstable, crazy Kraut. But he keeps on delivering the goods . . . so who really cares?

MOTORHEAD

IF ONE word epitomises the phrase 'heavy metal' it's *Motorhead*. Surprise — but well deserved — winners of this year's Sounds readers' poll, Messrs Kilminster, Clarke and Taylor combine to create the musical equivalent to the movie *Scanners*. "If we moved in next door to you your lawn would die," band leader Lemmy once said. And coincidentally as *Motorhead's* fanatical following grows the sales of garden mowers are hitting an all-time low.

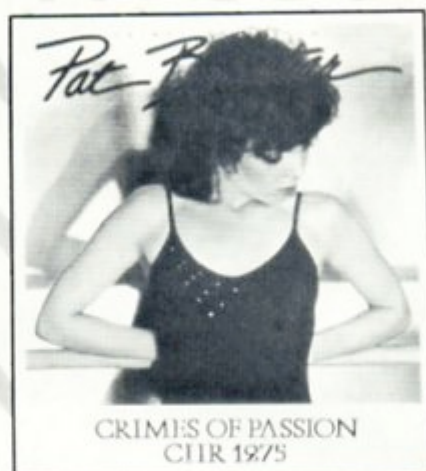




pic by Sue Arber

WHITESNAKE

AT FIRST the cynics amongst us considered Whitesnake to be nothing more than a poor man's Deep Purple. Indeed at one stage, when band leader David Coverdale hired keyboard player Jon Lord and drummer Ian Paice, a total DP reformation seemed to be on the cards. But it didn't work out that way. Instead, Whitesnake have managed to carve out a bluesy identity for themselves — and acquire a whole new generation of fans along the way. Yeah, nowadays the group are ready an' willing an' more than able.



Side One: Heartbreaker - I Need A Lover -
If You Think You Know How To Love Me -
In The Heat Of The Night -
My Clone Sleeps Alone
Side Two: We Live For Love - Rated X -
Don't Let It Show - No You Don't - So Sincere

Side One: Treat Me Right - You Better Run -
Never Wanna Leave You - Hit Me With Your
Best Shot - Hell Is For Children
Side Two: Little Paradise - I'm Gonna Follow You -
Wuthering Heights - Prisoner Of Love -
Out-A-Touch



TRUST

The latest album
REPRESSION
CBS 84958

TOURING IN THE UK NOW



TED NUGENT

TED is the original raw meat munchin' Motor City Madman, the sort of guitarist who plays to kill and asks questions later. His boast that he can 'blow the balls off a charging rhino at 100 paces' has yet to be put to the test, but we hear that the World Wildlife Protection Fund is expressing profound concern.

Although the Loudman's career appeared to be in the doldrums last year, with his latest album 'Intensities In Ten Cities' he's bounced right back up to the apex of obstreperous idiocy.

KISS

ALTHOUGH said by some scumbags to be in decline in America, Kiss nonetheless still represent the ultimate in HM to the majority of mankind. Face-pack fury coupled with explosive effects, this glittering New York foursome's show is so over the top it makes an SAS raid look like a Teddy Bear's picnic.

Although scorned by some for the chintzy costumes and business hypes, to most people Kiss are the greatest rock 'n' roll band to appear on a stage anytime, anyhow, anywhere. In other words, this caption was written by Geoff Barton.





OVER THE HILLS AND FAR AWAY: Who are these youthful musicians? Any how can such a foursome expect to make headway in today's leather 'n' spandex clad world?

They don't. For in fact this is an archive shot of Messrs Page, Plant, Jones and Bonham — Led Zeppelin in their earliest days, when innocence and naivete still held sway over world-weariness and disillusionment.

KEEP THE FAITH!



Handsome Beasts (it says here)

... support your local HM label

"When you visit a rock club, And you're one in a crowd, Does it make you feel good baby, It's dark and it's loud," "One In A Crowd" — The Handsome Beasts)

WHATEVER happened to the grass roots of HM? Remember when the foundations were laid down? It was just the basics — the works — the business, chief, which transcended all the gloss, spandex, pomp and trivial categorisations, which begin to look like a pool of Alphabet Soup thrown up on the sidewalk — e.g. NOXZPLDHMOWO!!

But thank gawd there's still a few small labels which have more in common with what's happening on the streets. For instance, in the earthy surroundings of Wolverhampton you'll find the base for Heavy Metal Records.

In the office cum home of Paul Birch and Nita Anderson there are reels of cassettes and tapes strewn across the place featuring many hopeful bands.

Heavy Metal Records has already established itself in HM charts with six releases of such a high standard that it seemed imperative I go up and check the scene out.



Buffalo

Both parties involved in this homegrown label have had their fair share of involvement in Da Biz: Nita once managed Robert Plant, Slade and Don 'Indian Reservation' Farndon while Paul ventured all aspects of the business of selling records and knows all the ins and outs of chart rigging, facts of life which annoy him now that he's trying to promote a totally honest venture.

They both bubble with pure enthusiasm, their base is open twenty four hours a day and their roster of acts is forever expanding.

Are you ready? There's **The Handsome Beasts** (Birmingham), **Witchfinder General** (W. Midlands), **Buffalo** (Acrington), **Dragster** (Todmorden), **Last Flight** (London), **Metal Mirror**

(London), **Jaguar** (Bristol), **Withered Man** (Birmingham), **Soldier** (Northampton), **Twisted Ace** (Liverpool), **Grim Reaper** (Worcester) and **Split Beaver** (Wolverhampton). Paul Birch has the youthful enthusiasm of one of the punters who go to see his acts, his lanky frame continually moves with aggressive energy.

"We're not like these A&R men who give a tape about one track", he enthused, "we listen to each tape at least three times before coming to any conclusions. The only artists that A&R people are interested in, are ones who've already made it, which defeats the whole object of their job."

This blind attitude is what actually inspired the label, when Paul found himself having record company doors

slammed in his face when he was trying to tout his band The Handsome Beasts — a delightfully grotesque collection of gargoyles who can be described as a British counterpart to America's own revolting Twisted Sister, and who will have a feature in their own right soon in *Sounds*.

The Beasts came up with so much negative reaction that Paul decided if they couldn't clinch a deal by the end of one week he would bring them out on his own label. Things just steamed on from there.

The Beasts (who already have a cult following for their grotesque behaviour) have already released two singles — 'All Riot Now' and 'Breaker' — which have met with much critical acclaim and impressive record sales, enough to help them finance their next venture.

Living on a shoestring, day-to-day budget Paul is continually annoyed about the fact that major companies are too scared to touch heavy rock.

Do you think HM has gone underground?

"Temporarily, but there is too much talent pushing upwards. There are records we would love to release, we just can't afford too. Y'know there seems to be a general record business disgust for heavy metal, it's very much out of fashion with the London record companies. Every major company has got a token HM band, but no companies have signed new ones."

His next move will have to be a compilation album.

Two things are certain: this label is definitely no overnight affair. All the groups are of a standard to be admired (check out Dragster's anthemic 'Battleborn Heroes') in a music of an enduring quality that will supercede any 'pirated fashion' and whatever the crap heads in their West End offices say Heavy Rock (German definition), Acid Rock (America), Heavy Metal (Brit), call it what you like, is here to stay and so, hopefully, if there's any justice, is Heavy Metal Records. Let the music do the talking.

"I'm talking to you I'll share my music, I'm just trying to get through" (Handsome Beasts).

Pete Makowski



UFO

FAVE group of a certain Ross Halfin of this parish, the various UFO mugs (and other parts of their anatomy) pop up with frightening regularity within the pages of Sounds. And it'll probably stay that way, at least as long as the band keep producing such powerful platters as their recent 'The Wild, The Willing And The Innocent' elpee. Steadfastly refusing to produce a 'give 'em what they want' album, UFO belie their 'always totally out of it' image by being very much masters of their own destiny.



ZZ TOP

TEXAS — the American State where men are men and women are glad of it. A beer-drinkin', hell-raisin' threesome, ZZ Top's music is Southern boogie with bristles — and that isn't just meant to be a reference to the band members' ankle-length whiskers.

Billy Gibbons (guitar), Dusty Hill (bass) and Frank Beard (drums) have played together for over ten years, but their music still sounds as fresh as J.R. interviewing a new secretary.

PEACE IN OUR TIME

PICTURED RIGHT: What the most fashion-conscious mayhem merchant will be wearing this summer — the peace sign shoulder harness!

Here Geezer Butler can be seen modelling the style in an exclusive pose for Kerrang! magazine. "It's probably the greatest invention since the earplug," said an enthusiastic Black Sabbath bass player. "I'm over the moon with its potential. It means I can thud out those throbbing notes our fans love and acknowledge the adoration of the crowd at the same time!"

With a retail price of £590.95, the manufacturers are obviously aiming their product at the mega-band market. And in the pipe-line is a reversible model, code-named the V-sign Variable, for emergency use in a booed-offstage situation.

And shame on anyone who thinks that this is nothing more than a picture of Mr Butler with singer Ronnie James Dio hiding behind him. Would we lie to you?



pic by Tim Castello

FRENZIED FOOTWEAR FETISH



SADLY, the use of the skyscraper sole in heavy metal costumery is in irrevocable decline. However for those of you out there who, like Kerrang!, hanker after the days when heels were high, shoes were sparklin' and HM had more platforms than Clapham Junction, here we present a quartet of mystery pix for your delight and delectation.

Scrutinise the stackheels above. Can you identify the owners of these ludicrous lurex loafers? The only clue we can offer you is that two of the bands/artists in

question are still wearing this brand of boot, while the other pair have long since abandoned the cause.

Answers are at the foot of the page. If you are correct with all four let us know and we will send you a pair of Doc Martens by return of post. (Shurely shome mishtake here? — Ed.)

ANSWERS: Tony Clarkin of Magnum (top left), Paul Stanley of Kiss (top right), The Sweet (bottom left) and Glenn Hughes of Deep Purple.

NUTZ IN MAY (GEDDIT?)

IT'S NOT as if Saxon labelmates Rage weren't embarrassed enough when they were forced to admit that in an earlier incarnation they were known as Nutz.

But now Kerrang! makes the band cringe further by reminding them of what they actually looked like before they found their true Lewis-leathered vocation. Pretty ridiculous, eh boys? (Heh heh).

Now if we could only lay our hands on that old photo of Geoff Barton interviewing Melanie, our day would be complete.



HANDSOME BEASTS



AS SOME of you may know, over at Sounds a contest to find the 'World's Most Beautiful Man' is currently reaching its final stages. However, on offer here are two late entrants into the running, a duo of dynamic young macho-men who we feel sure will do supremely well in the competition. So take your bows, Mike Tramp of the group called Mabel and the American metallic muscle-mountain name of Thor.

Unfortunately, very little is known about the titillatin' Mr Tramp (right). He is a resident of our 'HM miscellaneous' photo file — a sorry state to be in for such a sultry good looker.

Meanwhile Thor is famous for his stage stunt of bending solid steel bars with his teeth. A rippling hunk, we think you'll agree that he makes the likes of Van Halen's Dave Lee Roth look like he's suffering from anorexia nervosa.

So look out, Japan, Wasted Youth, and all you other fey futurists, our boys are set to rob you of your positions at the top of the tree.





WILD HORSES

BRIAN ROBERTSON left Thin Lizzy and Jimmy Bain quit Rainbow to form Wild Horses. Stepping down a rung on the ladder, they obviously anticipated that they'd climb right back up again. So far that hasn't happened. Their gig receptions lean towards the polite rather than enthusiastic. Their debut, Trevor Rabin produced album was blandly

disappointing. And when guitarist Neil Carter left the group to join UFO it looked like it was all over.

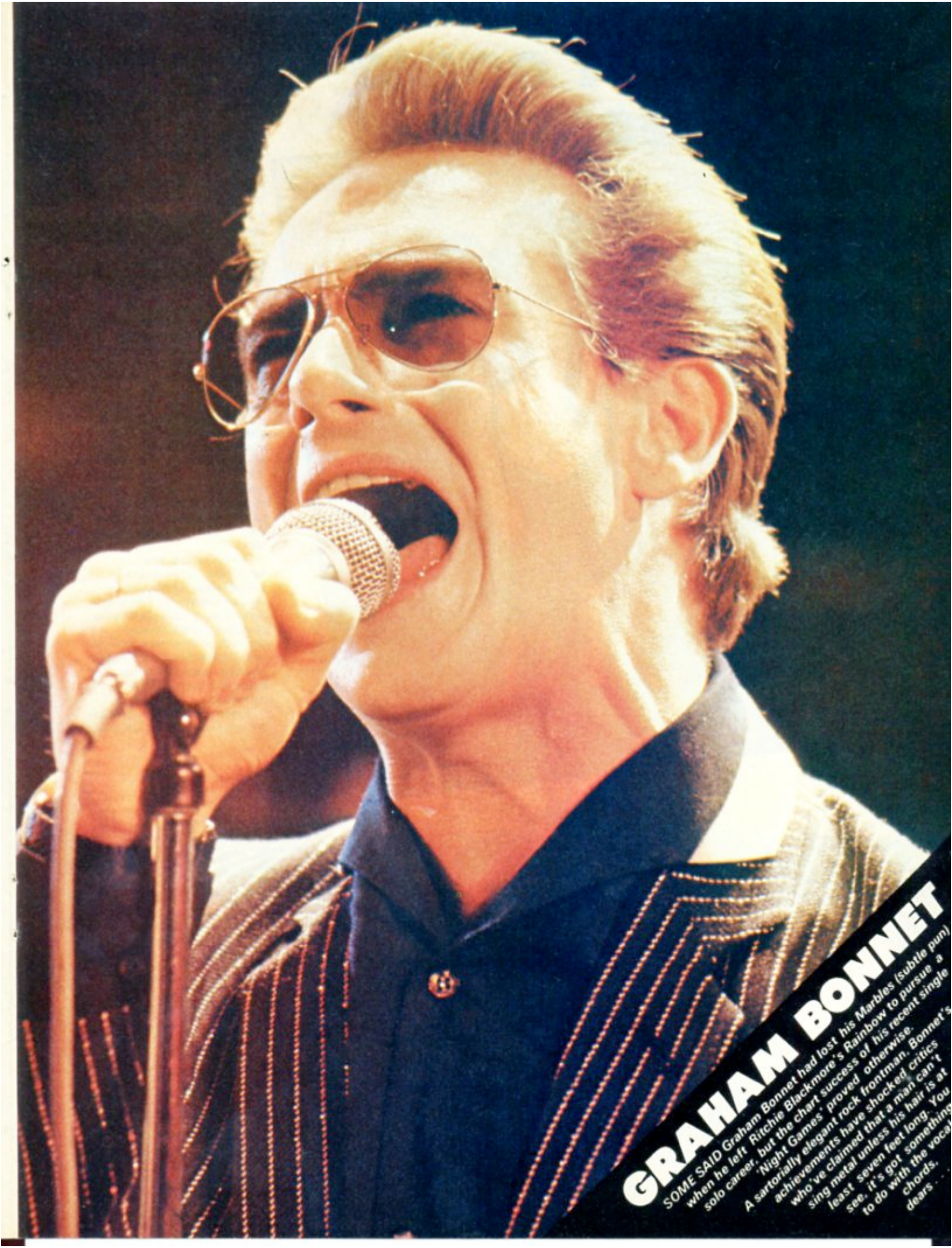
But recent record releases from the Wild Ones display a much tougher sound and more aggressive attitude. Remarkably, the band are now hotter to trot than ever before.

TRUST

'FRENZIED Frenchmen with a social conscience', Trust songs combine hard-hitting boogie licks with Pistolian lyrics. Not so much a variation as a complete departure from traditional hard lovin' / hard drinkin' themes.

Many dyed-in-the-wool HM'ers can't handle the concept of a heavy band preaching to an audience — but believe us vocalist Bernard Bonvoisin has something to say. So listen!





GRAHAM BONNET

SOME SAID Graham Bonnet had lost his Marbles (subtle pun) when he left Ritchie Blackmore's Rainbow to pursue a solo career, but the chart success of his recent single 'Night Games' proved otherwise. A sartorially elegant rock frontman, Bonnet's achievements have shocked critics who've claimed that a man can't sing metal unless his hair is at least seven feet long. You see, it's got something to do with the vocal chords... dears...

YOU'RE NOT GOING OUT DRESSED LIKE THAT?

Venom (right) and Silverwing (below) bring back flashbomb fever



pic by Andrew Hanson

SOMETHING VERY strange is happening in the Manchester area. Houses are being rocked by the shock waves of explosions. The Fire Brigade is concerned about the amount of smoke seen pouring from rehearsal rooms. And a local radio station phone-in show recently asked the searching question: "Why can't our doctors find a cure for flashbomb fever?"

Causes of this concern are two groups by the names of Silverwing and Venom. Each, inspired by over the top displays from American HM bands, is attempting to adapt the concept of the 'stageshow spectacular' for a British market.

Silverwing originally had their heads turned by Kiss, after a concert at the Manchester Free Trade Hall in 1976. Their music is US-style heavy rock 'n' roll, written and performed with a certain tongue-in-cheek quality. But they're by no means a comedy band.

Friendly rivals and self-styled 'pyro-teasers' Venom have slightly more serious intentions. The image may be laughably glamorous, obviously Sweet / Angel derived, but the material is far from limp-wristed and shakes you like a sledgehammer — as befits its broadly British derivations.

Together these two groups are intent on ridding UK metal



pic by Ross Hallin



Jim Dandy of Black Oak Arkansas

NATURALLY, albums like 'Led Zeppelin II' and Black Sabbath's 'Paranoid' should never be far from any self-respecting HM fan's turntable. But here Kerrang! reviews five old discs that will transform your loud library from the merely mundane into the utterly elite...



BLACK OAK ARKANSAS
'Raunch 'N' Roll Live'
(Atco SD 7019)

IN THOSE halcyon days when record companies had more money than they knew what to do with and rock journalists were rightfully treated like royalty, I was once flown over to America to spend a week in my own personal log cabin at Black Oak Arkansas' ranch in (funnily enough) Arkansas.

In seven days of complete and utter indulgence I sunned myself, went water skiing, swam in the band's private pool, drank moonshine, chewed on the odd psychedelic mushroom and, oh yeah, just about found time to do a half hour interview.

Times like that are long gone, together with Black Oak Arkansas themselves. And while they were in existence most people, it must be admitted, found the group utterly abysmal. Speaking sensibly, this 'Raunch 'N' Roll Live' album has very little to recommend it. Jim Dandy possesses a chainsaw of a voice and is undoubtedly the most appalling rock vocalist ever, bar none. And the band's playing (with the honorary exception of the skilful skinsbeating of drummer Tommy Aldridge) is more pedestrian than a zebra crossing.

But when I look at the LP sleeve and find sides one and two designated 'Over Here' and 'Over Yonder' my heart just melts. And when Mr Dandy rasps his painful way through such laughably titled songs as 'Gettin' Kinda Cocky', 'When Electricity Came To Arkansas' and 'Up' I just crack up and am forced to forgive the group all their evils.

Why, I can just see it now, Mr Mangrum holding that washboard and drawing "D'you wanna git hot an' nassssty?" and the guitarists smashing their balsa wood guitars to pieces and — what's that you say? Dandy's trying to reform Black Oak back in America? He wants to go back on the road...?

Hold that plane ticket! I'm comin' Jim, I'm comin'!



ARTHUR LEE
'Vindicator'
(A&M AMLS 64356)

ARTHUR LEE was leader of Love, a legendary mid-Sixties band and one of my favourite groups of all time outside of the realm of heavy metal.

Some of you may only be familiar with Love's work from the UFO cover of their track 'Alone Again Or' on 'Lights Out'. Others anxious for a modern-day reference point need look no further than the wistful meanderings of 'young band' Aztec Camera.

Purists would have you believe that Arthur Lee's best work was recorded alongside one Bryan MacLean in Love's 'heyday Elektra' period, with the albums 'Da Capo' and 'Forever Changes'. However this solo disc of his, released in 1972, is at the very least... interesting.

'Vindicator' has on display Mr Lee's much harsher, less lightweight side. Always a Hendrix lookalike, on this LP our Arthur indulges in some fearsome guitar tributes that could well have leapt from the flying fingers of Jimi himself.

The album sounds erratic and half-formed, but I like it that way. A track titled 'Every Time I Look Up I'm Down Or White Dog (I Don't Know What That Means!)' is a testimony to Mr Lee's, shall we say, rather confused state of mind at the time of recording. Nonetheless, the song's a spectacular axe-orientated epic with more than a hint of the 'Purple Haze's' about it.

Meantimes 'Sad Song' is good-time boogie brutality (you may find it similar to Mahogany Rush) and 'Love Jumped Through My Window' is loose, tough and loping.

Side two maybe cuts a little close to the Hendrix bone with 'You Want To Change Your Re-run'. And later the LP goes well off the wall with two tracks, 'Hamburger Breath Stinkfinger' and 'Ol' Morgue Mouth' — inexplicably bitter diatribes against McDonalds restuarants!

Despite all this, 'Vindicator' has considerable curiosity value and is well worth seeking out.

STRIKTLY FOR



MARCUS
'Marcus'
(United Artists UAS 30000)

MARCUS ARE a mystery. Their debut album appeared out of the blue from America in 1976 — and that was it. No biographical details, no tours, no more record releases . . . nothing.

I remember when *Sounds* featured this LP in a 'Bargain Bin' column a couple of years back we tried desperately to glean more information on the band. We even telexed United Artists in the US to ask if they could throw any light on the subject. All we received back was a one-word reply: 'Who?'

The band are (or, more probably, were) five strong, led by one Marcus Malone, a goofy-looking black kid with odd taste in thigh-high Schenker-style boots. His voice isn't in question though — a soaring, high and flexible instrument, it dominates the album, switching from a whisper to a scream with eyelid-batting swiftness. Listen to the opening lines of 'Pillow Stars': 'Hearts of gold / Lips of rose / Tell me lies / Steal my soooooo' and I promise you'll be impressed.

Highpoints are the spell-binding, Sals-like 'Black Magic,' the Romany rumba of 'Gypsy Fever' and 'Dream Wheel,' with its Queen-like vocal pyrotechnics.

Although arrangements are often suspect — as in the too-complex LP closer 'Rise Unto Falcon' — this is generally a high quality recording. Too bad there was never a follow-up.



GOLDEN EARRING
'To The Hilt'
(Polydor 2480-330)

GOLDEN EARRING are best known for their big early Seventies hit 'Radar Love'. But as well as being the pinnacle of the band's success the Top 30 single also represented, in many ways, a millstone round their collective Dutch necks.

'Radar Love' was a one-off and not in tune at all with the rest of the group's oeuvre. This was not generally realised and people who attended Golden Earring gigs expecting a set full of 'Been drivin' all night, my hands wet on the wheel'-style songs were naturally disappointed. (You may remember the British tour when support act Lynyrd Skynyrd blew Kooymans and company offstage.)

The 'Moontan' album — from which 'Radar Love' was culled — was followed up by an LP called 'Switch'. It was an uneven affair and a critical disaster. But even though the Earring managed to pull back together and deliver the goods with 'Switch's' successor, this here 'To The Hilt' disc, it was too late. UK punters had forgotten about them and their career went down the drain faster than a matchstick in the gutter.

A crying shame, because to these ears 'To The Hilt' is a 24 carat HR classic. A truly original album, at the time of release it broke boundaries and boldly went where no slice of vinyl had been before. Crammed with epic tracks, it's the kind of LP you can play time and again and still discover things to pique your interest. The fact that I'm still listening to it five years on must mean something.

'Why Me,' 'Face Dancer' and 'Latin Lightning' all run to over seven minutes long, but 'Violins' is the *piece de resistance*, over 600 seconds of beautifully crafted, intriguingly quirky music.

Lead vocalist Barry Hay's lyrics are hippy-dippy and self-consciously 'meaningful' in parts, but the fact that a Dutch mind thought them through into English leads to some captivating word combinations.



MC5
'Kick Out The Jams'
(Elektra K42027)

GOD. I'VE just looked at the inner sleeve of this album and made the shock discovery that it was recorded live at the Grande Ballroom, Detroit on October 30 and 31, 1968 — nearly 13 years ago!

It's a tribute to the timeless quality of the MC5 that 'Kick Out The Jams' still hits you like a tank shell in the chest and is as raw and vital now as it ever was.

The MC5 are generally (and wrongly) regarded as more of a punk than HM band. Although it's true that their early career was politically manipulated, the music rarely expressed any of the ideals of the (suspect) movements they were supposed to represent.

Listen to the red-hot re-entry riot 'Rocket Reducer No. 62 (Rama Lama Fa Fa Fa)' or the title track itself, where the group put the boot in with the ferocity of a gang of Skins on the loose in Eastbourne. You'll be left in no doubt that metal's the name of the game.

The MC5 were a five man band, their line-up including legendary guitarists Wayne Kramer and Fred 'Sonic' Smith as well as gap-toothed Jimmy Tarbuck lookalike frontman Rob Tyner. 'Kick Out The Jams,' their debut album, is a messy masterpiece, lacking delicacy and refinement but brimful with energy and single-minded commitment. Which is as it should be.

This disc has so many items of interest it's impossible to list them all in such a small space. But here are a few tasters. How about the ridiculously high Tyner vocals on the opening track 'Ramblin' Rose'. Or the hilarious 'D'you wanna be the problem or the solution?' rap by 'religious leader and spiritual adviser' brother J.C. Crawford. Or 'Motor City Is Burning,' the meanest slice of the blues you're ever likely to hear. Or 'Starship,' cosmic craziness on a grand scale — and how emotional Tyner becomes when he proclaims that he's 'leaving the solar system'!

KONNOISSEURS

PURPLE/GILLAN/WHITE

JET HARRIS AND THE JET BLACKS

July 1967 to September 1967. This was Mick Underwood's first professional gig, although he'd been in 3 local groups. The Dominators with Ritchie Blackmore, the Spallies, the Crescents with Harvey Hinsley. Jet Harris had left The Shadows in April 1962 and was promoting his hit single "The man with the golden arm". The bulk of the gig was a national package tour starring Little Richard.

July 1967 to October 1967. Screaming Lord Sutch had had more musicians go through his bands than John Mayall and Frank Zappa put together. This line-up caused much excitement on the rock-starved pre-Battles/Scenes provincial circuit, and was a launch-pad for Ritchie Blackmore, who had previously been in the Dominators and Mike Dee & the Jaywalkers (aka Condors).



SAVAGES #4

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Seal fronts his latest Savages - after twenty years!

OUTLAWS #3

October 1962 until April 1964. Worked as John Meek's studio musicians, backing the likes of John Leyton and Henry. Also cut 4 singles of their own, gigged like Crosby and backed US visitors Jerry Lee Lewis and Gene Vincent. The wild boys of pop!



OUTLAWS #4

April 1964 to June 1965. Leaving Joe Meek, who by this time was becoming a little strange, they tried to maintain their popularity - but the big carcut had been swamped by Mersey and R&B invaders and they decided to split for pastures new.

After two tracks on 'Live at the Vortex', Bernie Tormé signed with Jet, releasing a single "I'm not ready" (She's so free) (JET 120 - Oct 78) and an EP 'Instant Impact' (all vinyl) (JET 137 - Feb 79). Since joining Gillan he has issued six singles on Fresh 'n' all day and all night (JET 138 and 139), "The Beat" (JET 140) and "Baby Marlene" (JET 141 - 1980).

THE HERD

June 1965 to June 1966. This was the embryonic pre-Frampton, pre-Herd Underwood replaced the original drummer, Tony Calman. Cut two singles for Parlophone (Really Saying Something and So Much in Love) and gigged all over Britain. Mick reckoned he'd had enough of the rock biz and got himself a job.



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The Herd finally broke through with a hit in Oct '67

ROUNDABOUT

Feb-Mar 68. Provided with equipment and accommodation, they began to rehearse - but Woodman and Curtis were found lacking and shipped off the family tree at this point. A search for replacements ended with the appearance of Rod Evans and Ian Paice - both previously members of The Move. Content at last they worked up a strong set - using Vanilla Fudge as a model.



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DEEP PURPLE #1

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My only memories of Deep Purple are happy ones - there was never any real animosity between me and Blackmore and me

DEEP PURPLE #2

July 69 to June 73. This line-up, generally reckoned to be the best, rocketed to a peak of commercial activity by working relentlessly. Of December as opposed to £10 probably. Cut six albums, two of which topped the world - achieving massive acclaim, particularly in America and Japan. Inevitably, the initial magic dissolved as frictions developed. Gillan gave his notice in Oct 72 but was persuaded to delay his departure. Final gig at Kempton Hall, Gillingham, June 73.



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EPISODE SIX #1

October 1963 to May 1965. Evolved from two Harrow County School groups, The Madisons and The Lightnings, and turned pro in April 1965, when they went to Germany for a month of club work. "It was supposed to be our big break, but turned out to be a terrible sweat-shop thing, of course." Their recording deal gave them a royalty of 1/4 of one per cent... to be shared six ways!



EPISODE SIX #2

May 1965 to September 1967. This line-up cut 5 singles for Pye - none charted despite heavy plugging on pirate radio. Their stock-in-trade was melodic ballads with lavish harmonies, but without a hit they were forced to work abroad, especially in Germany and the Lebanon. Ian "When we returned from Beirut, we had 3 singles in their top ten - a taste of stardom!"



EPISODE SIX #3

September 1967 to July 1968. Two more singles flopped as they saw their musical stock dropping. "More ironic," when heavier music came into vogue, we plan to leave our usual stage set, but with the volume turned up beyond to originate. Instead of concentrating on cover versions, they began to originate their own material - with Gillan and Glover collaborating on new songs.



EPISODE SIX #4

July 1968 to July 1969. A switch to Chapter One Records failed to give any fresh sparks and as the groups' prospects waned they began to consider alternative options. When Ritchie Blackmore told him Deep Purple needed a new vocalist, Mick Underwood suggested he check out Gillan - who was promptly co-opted along with Glover, who was recruited as much for his songwriting skill as his bass playing. Their ranks decimated, Episode Six fell to pieces.



EPISODE SIX #5

July 1969 to September 1969. Before Ian joined Deep Purple, he and Mick Underwood had been plotting a new heavier sounding band - but now Episode Six attempted to pick up the pieces. Pete Robinson, who Mick had played with briefly in the James Royal Set, came in, together with John Gustafson, but there was no spine left in the group and it broke up without playing another gig. The Carters resurrected a new Episode Six and toured abroad.



FAMILY TREE by Pete Frame

DEEP PURPLE #3

Deep Purple #2...featuring Ian Gillan on vocals,	released	of 6 releases
CONCERTO FOR GROUP AND ORCHESTRA	7-77	#30
DEEP PURPLE IN ROCK	JAN 1970	#4 UK #14 US
REBALL	MAY 1971	#1 UK #32 US
MARCHING HEAD	AUG 1972	#1 UK #7 US
MARCHING JAPAN (live double album)	FEB 1973	#16 UK #7 US
WHO DO WE THINK WE ARE	FEB 1973	#4 UK #19 US

Compilation albums featuring tracks by Deep Purple #2 (UK releases only):

- TPSA 2002 May 1975 Strongly none
- TPSA 3510 Jun 1978 Charted - except
- TPS 2026 Jun 1978 Deepest - 2 TV
- SHSM 3514 Jun 1979 Deverred album
- EMTV 25 Jun 1980 Not ranked #1

24 CARAT PURPLE
COMPTON HOUSE
SINGLES AS IS
THE MARK 2 PURPLE SINGLES
THE DEEPEST PURPLE THE VERY BEST OF

LANGGILAH BAND

Sept 75 to June 78. Originally going to be called Shangrenade, they went to Munich to get "child in time" (cost \$250 134-2 2007). CLEAR AIR TURBULENCE (1975) 9500-2777. First toured UK in April 77. Hugs in BUDGARS, VOLS 1 & 2. (not issued here). Band of four guys, some of them are married growth.

RAY PENNICK → now in G-Force
MARK NAUSEF → drums
MICKEY → replaced by TOMMY after first 90s
LEE SOULE → keyboards
first 90s in MAN 76

June 75 to Mar 76. Recorded final studio album and embarked on a

SPLIT KNEE LOONS

Jan 77 to Aug 78 Con-
tary to circumstan-
cidence, McCoy played
overlife. Formerly con-
conviction was misinter-
preted. Still going with new
tal. lounges up North

STIX
McCoy
drums

ARTHUR
GUITAR
guitar

Wilmington Cage Ensemble

Aug 76 to Sept 77. A supergroup which somewhat

WHITESNAKE #1

WHITESNAKE
Bird Club on 23rd Feb.
from doing live work
a junkies' Net-on Supply
major cut before the
Pete played Brian
Solley Johnston
keyboards keyboards
now a net-sheet product

Wave
of
Skiing

GILLAN #1

AUG 78 To May 79. Originally put together to play the Reading Festival on 21st August, after which Pete Barnacle came on drums. Gillan loved Europe, Germany and Japan.

OCTILIAN, which sold well in the Orient, but wasn't successful here. Gillan patiently listened to Ritchie Blackmore's 1976. When they should reunite (Rennie had just left Rainbow), their placement had been locked) but ultimately rejected the offer as it was too late. Scrapped new recordings when band changed.

JOHN MCCOY bass
STEVE BRAD guitar sessions
rejoined
PETE BARNACLE drums joined Gerry Rafferty now doing home sessions.
GENDRON drums New In Broken Home Sessions

and arrived
depart -
marked on

WHITESNAKE #3

In May 1980 Gillan signed with Virgin. The first album, *Glorious* (V 2171) entered the chart at No. 3, and the first 15,000 copies included a free album, *For Gillan Fans Only*, containing previously unreleased material.

The Virgin singles so far, all of which made the chart, are: *Sleeping On The Job* (Higher And Higher) (VS 355), *No Easy Way Handles On Her Hips* (I Might As Well Go Home) (VS 368), *Trouble Me Universal* (Vengeance: Smoke On The Water) (Your Sister's On My List) (VS 377), *Mutually Assured Destruction* (Maelstrom) (VSK 103) and *New Orleans: Take A Hold Of Yourself*.

Gillan's second Virgin album, *Future Shock*, went straight into the chart at No. 2 in the last week of April 1981. By an amazing coincidence, Whitesnake's *Come And Get It* (Liberty) also crashed in at No. 2 a year earlier, proving that you can't keep those ex-Purple boys down! Whitesnake also released a live album in 1980, *Live In The Heart Of The City*.

BLACKFOOT

JACKSONVILLE, Florida — the birthplace of Southern fried boogie. Ricky Medlocke was brought up in the city by his grandfather, an old blueser called Shorty. As a youngster, Medlocke hung around with the likes of the Allmans and Lynyrd Skynyrd — and in 1972 he formed a band of his own, Blackfoot. They've toured the UK once, as support to the Scorpions. But the headlining best is yet to come at Castle Donington.



THE ONE RONNIE

Montrose, of course

STRANGE AS it may seem, in my pre-*Sounds* days when I was the lone heavy rock supporter in a sixth form full of Lindisfarne, Moody Blues and Faces fanatics, I was never particularly captivated by the activities of the 'traditional' guitar heroes — by which I mean the likes of Jimmy Page, Eric Clapton and Hendrix.

No, my axework appreciation wasn't heightened until as late as 1974, when I suddenly found myself enthusing breathlessly over a certain musician and his playing. Ronnie Montrose was his name and it was the album entitled 'Montrose' (of course) that did it.

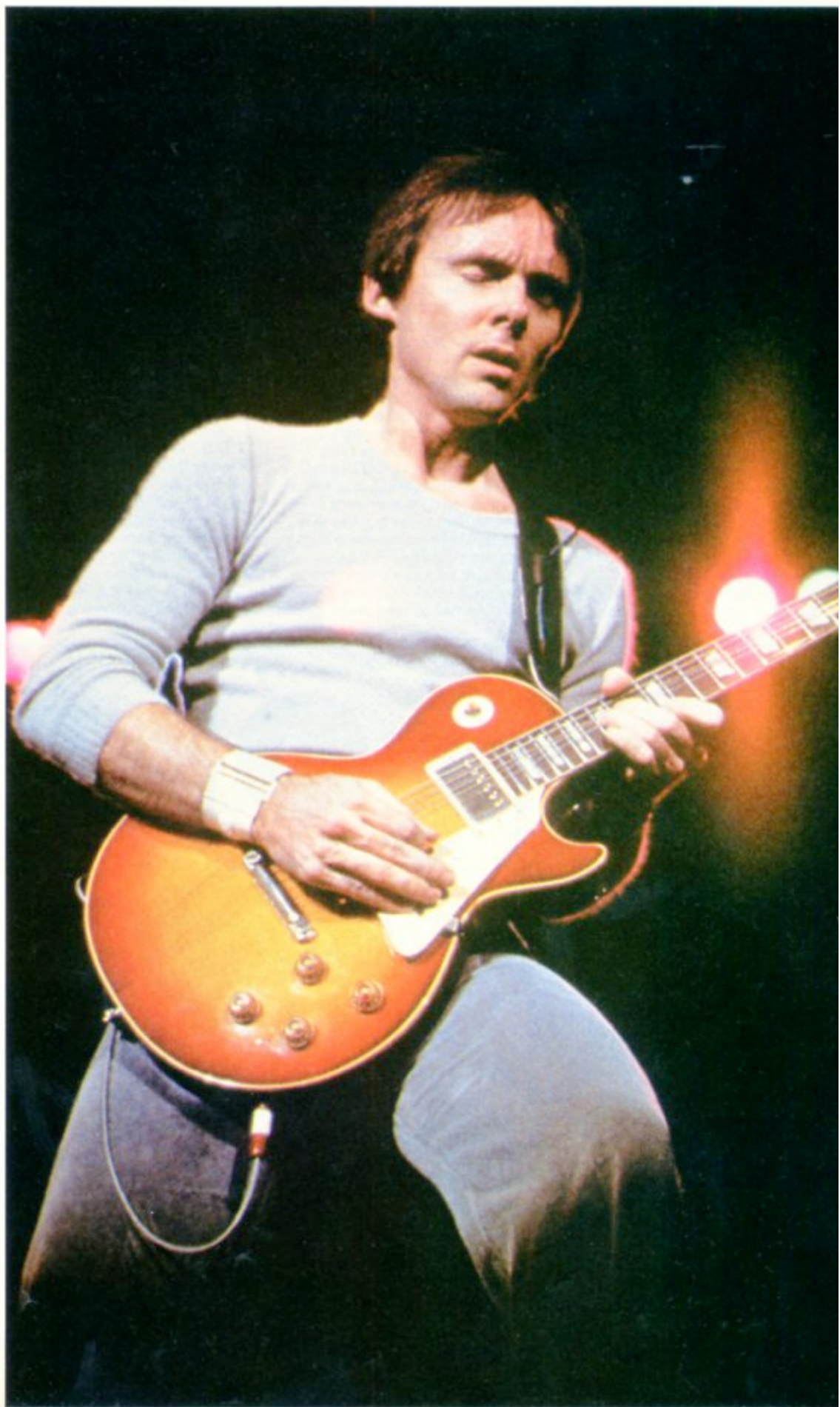
Although the LP wasn't particularly lauded as such at the time of its release, nowadays it is rightfully recognised as one of the most colossal, compelling classics of our time.

Tracks from the disc such as 'Space Station No. 5', 'Bad Motor Scooter', 'Rock Candy' and 'Rock The Nation' still storm out of HM disco sound systems throughout the land. And they will continue to do so until mankind leaves its Earthly birthplace for that great PA in the sky.

Ronnie Montrose welcomed in the new decade with his latest band, Gamma. A March '81 tour of the UK took in Glasgow, Newcastle, Manchester, Birmingham and naturally London. At the Hammersmith Odeon I watched the group — and I quote from my review of the gig — 'make past efforts by the likes of Boston and Foreigner pale into utter insignificance. The best display of smooth-running US rock sensibilities that I've seen for ages.'

Gamma are set to make a festival-style return to Britain later in the year. If you managed to see the band on their previous dates, you'll know what to expect. If not, well maybe the following Ronnie retrospective will whet your appetite.

Mr Montrose grew up in Denver, Colorado. He first



from page 41

picked up a guitar when he was aged 18, and quickly discovered he had a 'natural talent' for playing the instrument. Finding inspiration in the albums 'Are You Experienced?' by Hendrix and 'Fresh Cream' by (surprisingly enough) Cream, he started to infiltrate the local band scene.

At 20, he moved to San Francisco where he worked for a while as a carpenter. His job one day found him sawing wood in the office of famed rock impresario Bill Graham. Montrose seized an opportunity to chat with one Dave Robinson, Graham's partner at the time. Robinson was impressed by Montrose's ideas and gave him his first professional break.

By 1971, Ron's career had taken off. He played guitar on Van Morrison's 'Tupelo Honey' and toured with the man later that same year. He played more dates as part of Boz Scaggs' backing band and then returned to Morrison to work on his 'St Dominic's Preview' album.

Early '72 found Montrose a member of the Edgar Winter Group. He had been approached by a certain Steve Paul, manager of the band,

and three nights after an audition was playing onstage with them.

Ronnie really cut his chops in the EWG. He began to learn what 'stage presence' was all about, started to heavy up his playing and by the LP 'They Only Come Out at Night' had reached the first peak of his career.

But now is the Winter of our discontent and despite the success he was enjoying, Ronnie began to feel 'stifled' alongside Edgar. So he quit and went about forming a band of his own.

That band was Montrose. As well as the aforementioned dynamic debut, the group cut three other albums for Warner Brothers before splitting up in 1976: 'Paper Money', 'Presents Montrose' and 'Jump On It'.

The band always lived in the shadow of the first LP. When original vocalist Sammy Hagar left after 'Paper Money', Ronnie "spent some time trying to find the right singer. I invested in a young guy called Bob James. He was very young, but I was hoping that he'd mature as we went along. He didn't really work out though, which is a pity because I feel a lot of my best writing has consequently been

passed over.

He mentions the songs 'Merry-Go-Round', 'Let's Go' and 'Music Man' on the 'Jump On It' album.

After the Montrose break-up, Ronnie recorded a solo LP, 'Open Fire'.

Later, switching his label to Elektra, Montrose went about trying to incorporate some of 'Open Fire's experimentalism into a new band, Gamma. Selecting musicians was no problem. Ronnie brought in keyboard player Jim Alcivar (who'd contributed synth work to 'Open Fire'), Alan Fitzgerald (bass) and Skip Gilette (a drummer, not a new brand of disposable razor).

But once again our Ron found it difficult to fill the position of vocalist. However, after months of searching, he received a demo tape from obscure Glaswegian singer Davey Pattison. His voice was perfect.

'Gamma I' was released in 1979. 'It's melodic grandeur,' it was claimed at the time, 'draws on the vitality of rock while avoiding heavy metal'.

And that's broadly true. The fulguration frenzy of 'Thunder And Lightning' and the heliocentric instrumental 'Solar Heat' are the standouts I reckon, although I could

have done without the cover version of the ancient Hollies hit 'I'm Alive'.

For 'Gamma II' Ronnie shaved off most of his hair and recruited two new members, bass player Glen Letsch (ex- of LA band the Freeze) and Denny Carmassi, formerly drummer with Montrose. (Later he was to install a third, with Jim Alcivar making way for Mitchell Froom.)

Issued in the Autumn of '80 and produced by Gary Lyons, 'II's highspots include 'Four Horsemen', a thundering thoroughbred, and the atmospheric epic 'Voyager'.

Once again the seemingly inevitable rendition of another artist's number — this time Thunderclap Newman's 'Something In The Air' — lets the side down a little, but the album is in general a great improvement upon its predecessor.

Ronnie agrees: "The second record is so much bigger and bold and so much more vital. It was hard to imagine how fast and how well everything fell into place. The material just evolved. Suddenly it was finished and it was like, 'Whew boy! Where'd that music come from?' "

I know how he feels.

ROW!

UFO
THE WILD, THE WILLING AND THE INNOCENT
SIDE ONE: CHANGING LANDS, LONG LONE, THE WILD, THE WILLING AND THE INNOCENT
SIDE TWO: WARRIOR-ROCKERS, LONG LONE, COULDN'T GET A NIGHT, PROCESSION OF VIOLENCE
ALSO AVAILABLE ON CASSETTE

Rory Gallagher
STAGE STRUCK
SIDE ONE: UNUSUAL FAVORITE, UNUSUAL FAVORITE, UNUSUAL FAVORITE, UNUSUAL FAVORITE
SIDE TWO: UNUSUAL FAVORITE, UNUSUAL FAVORITE, UNUSUAL FAVORITE, UNUSUAL FAVORITE
ALSO AVAILABLE ON CASSETTE

THE MICHAEL SCHENKER GROUP
SIDE ONE: AMERICAN ROCKABILLY, CAPTAIN THE NATIONAL, MICHAEL SCHENKER, IN-TOO PLANNED
SIDE TWO: INTO THE MORN, LONELY, DUSTY, FROM NOBODIES, TALK OF MISTERY, LOVE HONORABLE
ALSO AVAILABLE ON CASSETTE

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A.I.Z



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on tour with

GIRLSCHOOL



METAL MASTE

THE SCENE: the Sheffield School For Apprentice Steel Smelters. Today the vast industrial emporium is unusually quiet. All equipment has been cleared from its floor and a solitary leather-studded (of course) Parker-Knoll Recliner stands spotlighted in the centre.

In the wings sits MAGNUS MAYHEMSSON, world-renowned Icelandic HM highbrow. From the darkness emerges a long haired, denim-clad, patch 'n' badge festooned youth. His platform boots create eerie echoing sounds on the factory floor as he walks to and sits down on the illuminated armchair.

"Your specialist subject," says Mayhemsson, "is heavy metal. Your knowledge of the genre will be assessed at the end of this session. And your 75 hard rockin', mind mincin', brain bustin' questions start now."

- 1) Name the three lead singers who have so far been members of 'NWOBHM supergroup' Lionheart.
- 2) And when Dennis Stratton left Iron Maiden to form Lionheart, who replaced him?
- 3) Who is keyboard player Jim Alcivar's successor in Ronnie Montrose's Gamma?
- 4) What was Black Sabbath's original name?
- 5) What do the songs 'I Surrender', 'New York Groove' and 'Since You've Been Gone' have in common?
- 6) Rainbow singer Joe Lynn Turner is the cousin of one-time Hawkwind member Nik Turner — true or false?
- 7) Which band did guitarist Randy Rhoads play in before he joined the Blizzard Of Ozz?
- 8) What was the original incarnation of Rage?
- 9) And what were Saxon first called?
- 10) 'Death And Destiny' is a famous EP recorded by which NENWOBHM group?
- 11) What do April Wine and King Crimson have in common?
- 12) Who is John Deverill?
- 13) Who was Rush's first drummer?
- 14) Which American band's first big hit single was entitled 'Dream On'?
- 15) What was the former band of AC/DC singer Brian Johnson?
- 16) Which US glam/HM band's music is featured in the new film *Foxes*?
- 17) What is Iron Maiden's 'mascot' called — the creature that appears on their single bags and album covers?
- 18) Which group once made an album called 'Body Shots'?
- 19) Which females were lead singers with (a) 1994 and (b) Storm?
- 20) Which pomp rock band's sole claim to fame is that they're 'big in Puerto Rico'?
- 21) Black Axe hail from which British city?

- 22) Lucas Fox, Larry Wallis and Lemmy once combined to make up... what?
- 23) Whose first single was entitled 'My Number'?
- 24) Who were P.A.L. and what was their connection with Lewis Carroll?
- 25) Name the poet who writes lyrics for Canadian band Max Webster.
- 26) Who were once inspired by a 'nude disintegrating parachutist woman'?
- 27) Who were once called Soft White Underbelly?

**Check
your
HM
IQ!**



RMIND

- 28) Who had to endure a celluloid 'attack of the Phantom'?
- 29) Who once embarked on an 'inexhaustible quest for the cosmic cabbage'?
- 30) Which band's symbol is the unlikely image of an executioner with a skull's head?
- 31) What is the nationality of Krokus singer Mark Storage?
- 32) Who once invited you to 'getcha rocks off' and on what record label?
- 33) Which bands have recorded albums or songs by the names of (a) 'Highway', (b) 'Highway Star', (c) 'Highway Rider' and (d) 'Heading Out To The Highway'?
- 34) Mick Jones of the Clash has a namesake in which US-based band?
- 35) If Ritchie Blackmore didn't 'fly to the rainbow' who did?
- 36) 'A third Boston album by any other name' — can you remember the guitarist who recorded it?
- 37) Brendan Harkin, Richie Ranno and Peter Sweval were all members of which now-defunct US HM band?
- 38) Which popular British HR band once recorded a song with the ridiculous title of 'The Coming Of Prince Kajaku'?
- 39) 'The kid is hot tonight' — which band took his temperature?
- 40) Which guitarist recently released an album produced by Ray Davies of the Kinks?
- 41) Fill in the missing words: 'While the mists of the universe close around the disappearing chariot, our friends will remember the miracle — *** are here!'
- 42) Name the band renowned for their covers of ZZ Top's 'Tush' and the Gun's 'Race With The Devil'.
- 43) Which band rang 'the bells of Berlin'?
- 44) What is the tenuous link between Styx and Black Sabbath?
- 45) Name the two amphibians and one insect that appeared on the first 'Metal For Muthas' album.
- 46) Who proclaimed that they were a '10 year overnight success' and then disappeared into obscurity?
- 47) Which NWOBHM band included a version of Arthur Brown's 'Fire' on their debut LP?
- 48) Who expressed the understandable desire to be 'on the saddle of a schoolgirl's bike'?
- 49) Whose debut album was capable of travelling at speeds of '100 mph'?
- 50) Which band (a) became a 'fool of the gods' and which other group (b) welcomed 'the return of the gods'?
- 51) Rick Sanford sings lead vocals with which US band?
- 52) Former Uriah Heep man Ken Hensley is currently doing the rounds with a band of his own called ...?
- 53) Harry 'Hiroshima' Hill drums with which group?
- 54) Which American boogie band recently 'flirted with disaster'?
- 55) Who once released an album titled 'Child Of The Novelty'?
- 56) Which group recently 'let the music do the talking'?
- 57) Which bands have released live albums entitled (a) 'You Get What You Play For', (b) 'Live Bootleg', (c) 'All The World's A Stage' and (d) 'Tokyo Tapes'?
- 58) Which band boasted that they were 'a cut above the rest'?
- 59) Mike Levine is bassist with which Canadian HR group?
- 60) Which band's guitarist calls himself Montalo?
- 61) Kenny Driscoll was the original vocalist with which popular mid-Seventies band?
- 62) Which outfit went through 'infinity', underwent an 'evolution' and then arranged for a 'departure'?
- 63) Name the band who describe themselves as 'filth hounds from Hades'.
- 64) Which US singer/guitarist is obsessed with the colour red?
- 65) Were Van Halen formed in (a) Boston, (b) New York or (c) Los Angeles?
- 66) Which bands recorded albums or songs called (a) 'Shoot Shoot', (b) 'Straight Shooter' and (c) 'Shoot Out The Lights'?
- 67) Drummer Cozy Powell has many interests outside of music. How many of the following are genuine? Would you say (a) motor racing, (b) stamp collecting, (c) hang gliding or (d) horse racing?
- 68) Who once wailed 'I'm a nasty surprise, I'm the devil in disguise'. And who was he singing about?
- 69) Where did Lynyrd Skynyrd find inspiration for their name?
- 70) Who first had a hit with the recent Gillan hit 'New Orleans'?
- 71) Who was David Stone?
- 72) Name the line-up of last year's Castle Donington Monsters Of Rock festival.
- 73) Whose most recent album is entitled 'Tomcattin'?
- 74) Kerry Livgren and Robbie Steinhardt are members of which American pomp band?
- 75) Would you like to see another issue of *Kerrang!*?

**Answers and HMIQ rating
on next page**

METAL MASTERMIND ANSWERS

- 1) Jess Cox, John Farlam, Ruben Archer
- 2) Adrian Smith
- 3) Mitchell Froom
- 4) Earth
- 5) All written by Russ Ballard
- 6) False
- 7) Quiet Riot
- 8) Nutz
- 9) Son Of A Bitch
- 10) Mythra
- 11) April Wine covered King Crimson's song
- 21st Century Schizoid Man on their 'Harder Faster LP'
- 12) Singer with the Tygers Of Pan Tang
- 13) John Rutsey
- 14) Aerosmith
- 15) George
- 16) Angel
- 17) Eddie
- 18) Teaze
- 19) (a) Karen Lawrence, (b) Jeanette Chase
- 20) Saga
- 21) Carlisle
- 22) The original line-up of Motorhead
- 23) Girl
- 24) Ian Paice, Tony Ashton and Jon Lord. They once released an album called 'Malice In Wonderland'
- 25) Pye Dubois
- 26) Budgie
- 27) Blue Oyster Cult
- 28) Kiss
- 29) Ted Nugent And The Amboy Dukes
- 30) Riot
- 31) Maitese
- 32) Def Leppard on the Bludgeon Riffola label
- 33) (a) Free, (b) Deep Purple, (c) Black Axe and (d) Judas Priest
- 34) Foreigner
- 35) The Scorpions
- 36) Barry Goodreau
- 37) Starz
- 38) UFO
- 39) Loverboy
- 40) Trevor Rabin
- 41) The Gods
- 42) Girlschool
- 43) Lone Star
- 44) Both bands have recorded a song called 'Snowblind'
- 45) Toad The Wet Sprocket, Ethel The Frog and Praying Mantis
- 46) Black Oak Arkansas
- 47) More
- 48) Samson
- 49) Vardis
- 50) (a) White Spirit, (b) Geddes Axe
- 51) Legs Diamond
- 52) Shotgun
- 53) Fist
- 54) Mully Hatchet
- 55) Mahogany Rush
- 56) The Joe Perry Project
- 57) (a) REO Speedwagon, (b) Aerosmith, (c) Rush and (d) the Scorpions
- 58) The Sweet
- 59) Triumph
- 60) Witchfynde
- 61) Lone Star
- 62) Journey
- 63) Tank
- 64) Sammy Hagar
- 65) (c) Los Angeles
- 66) (a) UFO, (b) Bad Company and (c) Diamond Head
- 67) (a) Motor racing and (d) horse racing
- 68) Rob Halford of Judas Priest. He was singing about Jack The Ripper
- 69) From an old schoolteacher of theirs named Leonard Skinner
- 70) Gary US Bonds
- 71) A short-lived keyboard player with Rainbow
- 72) Touch, Riot, April Wine, Saxon, Scorpions, Judas Priest and Rainbow
- 73) Blackfoot
- 74) Kansas
- 75) Yes

HOW DO YOU MEASURE UP?

HOW DID you score? Below are Magnus Mayhem's official ratings . . .

61 to 75 correct answers: Metal Mastermind

46 to 60: Kerrang! corps d'elite

31 to 45: Mayhemic middleweight

16 to 30: Disappointing ditzbuster

0 to 15: Bozoid bludgeoner . . . Ozzy, is that you?

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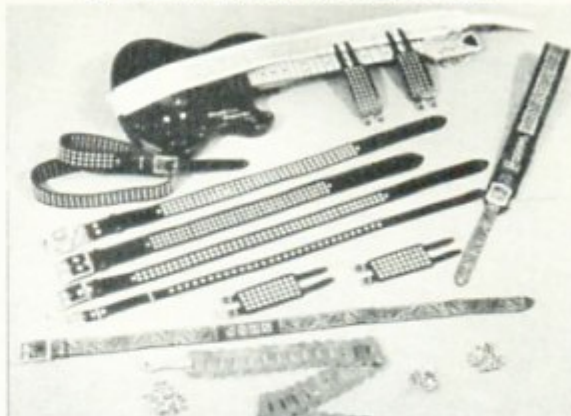
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